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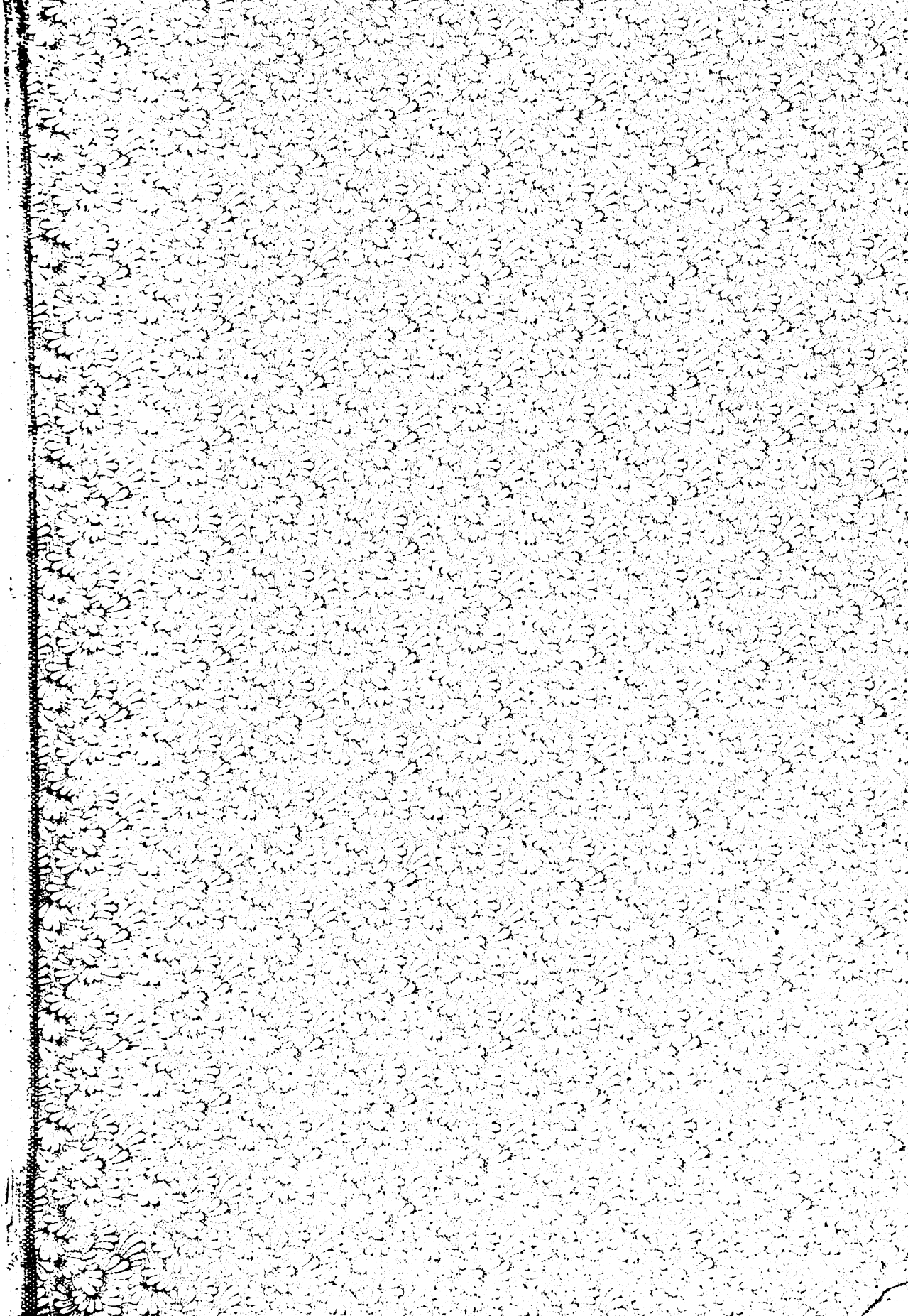
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ILLUSTRATED ARCHÆOLOGIST



THE DOLWILYM CROMLECH.

THE DELAWARE CHRONICLE
THE DELAWARE CHRONICLE

THE
RELICUARY
AND
ILLUSTRATED ARCHÆOLOGIST

A QUARTERLY JOURNAL AND REVIEW

*DEVOTED TO THE STUDY OF THE EARLY PAGAN AND
CHRISTIAN ANTIQUITIES OF GREAT BRITAIN; MEDIÆVAL
ARCHITECTURE AND ECCLESIOLOGY; THE DEVELOPMENT
OF THE ARTS AND INDUSTRIES OF MAN IN THE PAST
AGES; AND THE SURVIVALS OF ANCIENT USAGES
AND APPLIANCES IN THE PRESENT.*

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The Reliquary



Illustrated Archæologist.

JANUARY, 1906.

Recent Researches in connection with Roman Remains in Scotland.

AT the opening of the twentieth century we are in possession of much carefully sifted evidence regarding the Wall of Antoninus Pius, or northern Roman Wall, and the out-lying stations in Scotland. What has been done in England has also been taking place in Scotland, by private interest and enterprise, and by means of societies very much in earnest about the correct description and delineation of all that has been left of the footsteps of the Romans in North Britain. For a greatly increased knowledge of the wall towards its western extension we are mainly indebted to the Glasgow Archæological Society; in the east to the Society of Antiquaries of Scotland, which has also done good work in connection with the stations of Birrens, Ardoch, Camelon, Lyne, Delvine (or Inchtuthil), Camelon, Castlecary, and Rough Castle. The value of the excellent plans by Mr. Mungo Buchanan, Falkirk, will be all the more apparent in connection with such a station as Camelon, which is now partly built over, and utilised by the railway. The size of these stations has been definitely settled, and the various "finds" have

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been catalogued and described. Another important point may be said to have been raised and settled by the late Mr. Alexander Gibb in a series of articles in *The Scottish Antiquary* (1900-1). Mr. Gibb gives good reason for concluding that Dumbarton, and not Old Kilpatrick on the Clyde, was the western terminus of the wall, and that instead of being $36\frac{1}{2}$ miles long, it was $40\frac{1}{2}$ miles, from Bridgeness, near Bo'ness; to the foot of Dumbarton Rock. By Ordnance Survey it is 40 miles 1,064 yards; by legionary stones 44,113 passus, showing a difference only of a few yards on a distance of $40\frac{1}{2}$ miles. The fine legionary stone found at the east side of the rocky knoll at Bridgeness, near Bo'ness, definitely fixes the east end of the wall. It is 9 ft. in length by 3 ft. in breadth, of grey sandstone, and is now in the Edinburgh Museum of Antiquities. The sculptured face of the stone is divided into three panels, separated from one another by finely carved pillars. There is a tablet at Bridgeness where the stone was found, 29th April, 1868. The following is a translation of the inscription: "To the Emperor Cæsar Titus Aelius Hadrian Antoninus, Augustus, Pius, Father of his country, the second legion, the Augustan, made [the vallum] for 4652 passus." It is to be regretted that it seems likely the Society of Antiquaries may suspend operations meantime, as their financial reserves are not unlimited.

Mr. Andrew Lang, in his new history of Scotland, rather belittles the influence of the Romans on early Scotland. This is hardly grateful, if we have to thank them for the beginnings of our civilisation, and if they did not bring Christianity, at least they paved the way for it. Mr. Haverfield mentions that the forts of the vallum, the outlying post of Ardoch, the three forts along the great south road (Cramond, Newstead, and Cappuck), and perhaps even Birrens, the whole land north of the Cheviots must have been lost before or about A.D. 180. If someone with the necessary learning, ability, and enthusiasm would set to work and prepare a monograph covering all that is known of the Roman occupation in Scotland, the work would fill an apparent gap. What Dr. J. C. Bruce did in his handbook to the English Wall should be done for Scotland, wherein the scattered reports of all the societies might be analysed and digested, and the results of the latest finds duly chronicled. The book ought to be well illustrated. The valuable body of literature covering this field, done at irregular intervals, is out of date. Much in these earlier

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writers might be conserved. Alexander Gordon's *Itinerarium Septentrionale*, published in 1726, gives the first detailed account of the Scottish Wall, which the author traversed from end to end. Then there are John Horsley's *Britannia Romana* of 1732, and Major-General William Roy's *Military Antiquities of the Romans in Britain* issued in 1793. Robert Stuart's *Caledonia Romana*, published in 1845, was the best book of its kind issued up till that time. In default of a new book it might be possible to



Fig. 1.—Fosse at Bantaskine, Falkirk.

bring this book up to date. Robert Stuart was the eldest son of William Stuart, merchant in Glasgow, who adopted bookselling as a profession, in which his son assisted him. He was born in 1812 and died in 1848, three years after the publication of his great work. There is still another meritorious little book, *Walks Along the Northern Roman Wall*, by the late George Waldie, Linlithgow, which is, however, out of print. Then Sir Alexander Muir Mackenzie of Delvine gathers all that is known about the

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Roman station of Inchtuthil on the Tay, in his *Memoirs of Delvine*, a brief account of the Roman occupation of Delvine, or Inchtuthil, in the county of Perth (Perth: R. A. & J. Hay). Nor should we forget to mention Dr. Christison's *Early Fortifications in Scotland*, which incidentally treats of the subject.

Dr. Christison has pointed out that, as regards Scotland, besides the forts in rear of the Antonine Vallum, only four fortified works are known that may claim to be Roman stations: Birrens, Dumfries; Lyne, Peebles; Strageath and Ardoch, Perth. This list has since been increased. He was struck, as everyone has been who has wandered over the camp at Ardoch and examined it, by the fact that it does not consist of a series of ramparts and trenches, but of a single rampart with a series of trenches, thus differing from other native works. From the coins found here, Dr. Anderson concludes that the evidence is the same as from the tablet erected in the sixteenth year of the reign of Antoninus (A.D. 153) by the second cohort of the Tungrians, then certainly occupied by them. The architectural evidence shows a secondary reconstruction of the station; with the later pottery and glass vessels of the fourth and fifth centuries, is a witness that the secondary occupation lasted till the evacuation of the country by the Roman legions about A.D. 410.

A new and adequate survey of the Antonine Vallum has been urged by the writer of the report for the Glasgow Archæological Society, but there seems little hope of such in the meantime, unless someone acts like the Duke of Northumberland in connection with the English Wall. Meanwhile, all that we attempt here is a kind of bird's-eye view of what has been attempted and accomplished by recent excavation and research.

BARR HILL.

A cutting for the Carron Company's branch railway, passing under Croy Hill, about twelve miles north-east of Glasgow, laid bare a section of the Roman military way not far from Dullatur. The attention of the Glasgow Archæological Society was thus first drawn to the subject. Mr. Alexander Park, factor for Mr. Whitelaw of Gartshore, had some cuttings made, and discovered that what had been disclosed was not a military way, but the foundations of the Antonine Vallum. Thus was begun the Society's work at the western end of the wall (1890-93), and sections were opened over Croy Hill and Barr Hill; to the east in Seabegs Wood

near Bonnybridge; and in the wood of Bonnyside on the west of Rough Castle Camp. One of the most perfect sections is in Seabegs Wood. The English Wall of Hadrian consists of carefully squared freestone blocks on the outside; inside, a rubble of any description, firmly embedded in mortar. As laid bare at Croy Hill and Rough Castle, the Scottish Wall is a turf erection void of large stones. Inside it is composed of earths varying in colour; there is a layering of the soils; the sections are transverse, "and the face of each has a tracery of their lines, sometimes dense black, sometimes merely black, sometimes a deep red or



Fig. 2.—Roman Causeway (Watling Street), leading from the Wall of Antoninus, Northward, via Camelon.

purple." In the Croy and Barr Hill sections of the vallum there were nineteen layers, with heights of 4 ft. 10 ins. and 4 ft. 4 ins. The evidence of the sod layers leads to the conclusion that the wall may have been about 10 ft. high, with a width at the top narrowing to 6 ft. "It is argued from modern military precedent," says the Glasgow report, "that sods not over 6 ins. thick originally would, by the dressing or trimming necessary to fit them for their purpose, and by the weight of the sods built over them, be compressed into something like half that thickness." The stone base averages 14 ft. in breadth. The berm is the ledge or platform between the base of the wall and the edge of the ditch. The

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counterscarp has apparently been heightened by the process of piling the earth from the ditch on the north side. The ditch averages about 40 ft. in width; the average depth is 12 ft. The defences of the wall may have included a service of artillery with such weapons of dart-throwing type as the onager. The military way runs alongside the wall 50 yds. distant. Croy Hill stands 460 ft. above sea level, and is of volcanic origin. The slopes which the vallum surmounted here are steep and frequent, and the ditch must have been troublesome to dig. In places, as at Limestone Bank in the English Wall, its course has been driven through solid rock. The ditch is distinct from end to end of Croy Hill. The vallum crosses Barr Hill, which is 464 ft. above sea level; the ditch is there 38 ft. wide, and is of the original unmistakable V shape. An altar to Silvanus was ploughed up in 1895 on Barr Hill, 240 yds. from the N.E. gateway of the station. It is 3 ft. high, and this is a translation of the inscription: "Erected to the God Silvanus by Caristianus Iustianus, præfect of the first cohort of Hamii, in willing payment of a vow." It is believed that this altar may have belonged to some small shrine outside the Barr Hill fort. The cohort mentioned was an archer regiment, which was at Carvoran in A.D. 135 or 136. In 1895 three large stones had been struck by the plough, and were removed by Mr. Park to Croy House. They are believed to be part of the western gateway, or of some building connected with it. The altar, already mentioned, is now in the Hunterian Museum, Glasgow. Great interest and enthusiasm has been awakened by the thorough series of excavations organised by Mr. Whitelaw, and carried out under Mr. Park, with Mr. Mackintosh as master of works, during 1903-4. Barr Hill station lies about 30 yds. south of the vallum, and this fresh examination is due to Mr. Whitelaw of Gartshore. Within the camp of Lollius Urbicus of the second century, 399 ft. by 393 ft., there is a smaller camp of the first century measuring 191 ft. by 160 ft., and which may have been the work of Agricola. The large camp is almost a perfect square with a rampart of sods. There are latrines here as at Castlecary, heating apparatus for baths, and rows of post-holes may indicate the soldiers' quarters. A well in the centre of the station yielded a rich harvest of results. After digging 12 ft., from thence, and from a refuse heap, quite an array of miscellaneous articles were secured, which, when we saw them, were arranged in the stable at Gartshore. These

included a bag of workmen's tools held together by corrosion; a great collection of shoes and sandals, the soles of the shoes being amply studded with tacks. The articles found included a piece of rope, a wooden comb; plain arrow-heads, and also these with loops for carrying a burning substance. Parts of the pulley and the bucket of the well were intact, but partially charred, showing that the place had been burnt. There were some 60 linear ft. of pillars also taken from the well; one pillar with a carved capital. Two inscribed stones show that the fort was garrisoned by auxiliaries from Lower Germany. There was abundance of pottery, and leather shoes; one shoe had evidently been worn by a lame person as it was heightened with iron at the heel. There were also ballista balls, a bell, bones and skeleton heads of the short-horned Celtic ox, a copper pot, the leg of a compass, oyster shells, walnuts and hazel nuts, and four rude stone busts. The coins were few, and these bore out the theory that the vallum was abandoned in the reign of Commodus. Some thirteen denarii, taken from the sludge of the well, at first sight looked like genuine coins. All but one of these was found to be made of tin, evidently shams made to be used for devotional purposes.

BIRRENS.

The excavation of Birrens, the Roman station in Annandale, undertaken by the Society of Antiquaries of Scotland in 1895, as may be seen from the large number of altars, pottery, and other remains in the Edinburgh Museum, yielded a rich harvest of results. This station is eight miles north of the western end of Hadrian's Wall at Bowness. Kirtlebridge, on the Caledonian Railway, is the nearest railway station. Birrens consisted originally of two parts, nearly equal in size, occupying a space of 1,050 ft. by 670 ft.; its site is in the angle of the junction of Haughill Burn, or Middlebie Burn, on the east side, with Mein Water on the south, and is 200 ft. above sea level. All that remains of the works described by Roy are the inner rampart and six trenches on the north side; the rampart and one trench on the west, and the rampart on the east side. A profile across the trenches and rampart showed a series of parallel trenches, without intervening ramparts, similar to Ardoch. A resemblance was also proved between the stations of the German Limes, not yet seen in any other Roman or native work in Britain. A very full report and detailed description of the work at Birrens is given in the Society's *Proceedings* for 1895-96.

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ARDOCH.

The success of the excavations at Birrens in 1895 encouraged the Society of Antiquaries of Scotland to examine the Ardoch camp during 1896 and 1897. There is a splendid monograph upon the work done there in this Society's *Proceedings* for 1898. Ardoch lies about eighteen miles north of the Antonine Vallum, is nine miles south from Crieff, $1\frac{1}{2}$ miles from Greenloaning station, and about twelve miles from Stirling. It stands about 400 ft. above sea level. The coins found at Ardoch range from Nero A.D. 54-68 to those of Hadrian A.D. 117-138. There was an absence in the collections from Ardoch of the sculptured tablets, altars and architectural fragments found so plentifully at Birrens, and less window glass, and few glass vessels. "This means," says the report, "that while at Birrens there was a settled occupancy and a somewhat luxurious table service, the occupation of Ardoch was more distant from the base of supplies, probably less permanent, and certainly deficient in the materials for a similarly luxurious table service. Hence, the remains of the finer ware so common at Birrens are scanty here; the Samian ware dishes are few, and the black and slate-coloured ware comparatively scarce, while the bulk of the pottery recovered consists not of vessels for table service, but of the larger vessels like amphoræ and dolia, which were used for transport and storage of provisions and liquids, and of mortaria and various kinds of jars for kitchen service." Most, if not all, of the buildings seem to have been of wood, and the large number of conical pellets of terra-cotta, discovered in the central area, may be sling bolts, the missiles employed by the tribesmen against the station. There is a little pamphlet, *Sketches of Ardoch*, issued by James Forbes & Co., Braco. A reprint of a selection from the report of the Society of Antiquaries would be of greater value to the visitor could it be made available.

CAMELON.

The station of Camelon is situated 1,100 yds. north of the Antonine Vallum, and $1\frac{1}{4}$ miles west by north of Falkirk, on the edge of a tableland 50 to 60 ft. above the course through which flows the Carron river. The station protected the Roman way, which passed from the Antonine Vallum through it, and on by Stirling to Ardoch twenty miles distant. The station consists of two quadrilateral works and an annex. The area of Lyne and Camelon are nearly alike, being 28,000 yds. The railway passes through the camp in an oblique direction, while foundries and

dwelling-houses are built on the south camp. Since the excavations of the Society of Antiquaries of Scotland were again filled in, no casual visitor could possibly find any trace of the station. An English visitor in 1697 says he came to view "the ancient city of Camelon, where are the vestiges of two large squares of 600 ft. each, in both of which are several steads of ruins of stone buildings, and a ditch and rampart round each square. Roman coins have been dug up here, but I could not get the people to own they had any. To the north of this the river Carron has made a large bay, to which the people report the sea came up, and affirm that anchors and such sea-tackle have been found in the moss there as they have been digging for peats." The opportunity for the Society of Antiquaries of Scotland came in 1898, when Mr. J. R. MacLuckie, F.S.A., reported that the southern half of the station had been fenced for the erection of two new foundries. The cutting of a railway siding had also commenced. This was the last chance available for an examination of the station. Permission was asked, and granted by Mr. Forbes of Callendar, and the excavations and examination occupied about one year (1899-1900). The north camp was found to be nearly square, surrounded by an earthen rampart with rounded corners. The area is six acres. The line of trenches continues in a straight course for 550 ft. beyond the north camp. Various kinds of pottery were abundant in the trenches. Two main streets cross the camp in opposite directions: one 40 ft. wide, from the north to the south gateway, divides the camp into two unequal parts; the other street, 21 ft. wide, passes from the east to the west gateway. The stonework of the buildings was from 9 to 12 ins. below the surface; usually only the lowest courses of the foundations remained. The buildings stretch east and west to a length of about 170 ft. The walls had a thickness of 3 ft. In the south camp there was an enclosed area of about eight acres; length from north to south 540 ft., width at the north 610 ft., and at the south 690 ft. Two well-made stone founded streets were traced in the interior. Amongst the relics found here were lamps, bronzes, enamels, coins, two small altars and stone with the title of the twentieth legion, and many channelled or gutter stones. Dr. Joseph Anderson reported that the pottery was of much the same character as that from Birrens and Ardoch, with a good deal of Samian ware. A small vase of slate colour ware was entire save for one chip. There were fragments of window glass, of square bottles of bluish green glass,

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beads of stone and glass paste, portions of bracelets, bronze mounting, a bronze lamp, brooches, and a fibula of bronze. The iron implements included pickaxes, a hatchet, several spear-heads; there were also combs of deer horn.

The coins found ranged from Vespasian (A.D. 69-79) to Marcus Aurelius (A.D. 161-180), and consisted of five silver denarii, six first brass and ten second brass coins. This fixes the occupation into the reign of Marcus Aurelius, from Antoninus Pius at least.

THE CAMELON AND HEXHAM SCULPTURED STONE COMPARED.

A sculptured stone was turned up during excavations at Camelon in 1901; it is about 1 ft. 7 ins. broad, 10 ins. thick, over 4 ft. high, and is now in the Scottish Antiquarian Museum. It was found about 5 ft. below the surface, and has a remarkable similarity to the memorial of a Roman soldier discovered in 1881 by Mr. Robert Robson, parish clerk, beneath the floor of the porch, adjoining the south transept, Hexham Abbey, Northumberland. The Hexham stone, now built into the wall of the abbey, is much the finer of the two, and shows a Roman soldier, with the standard in his right hand, riding rough-shod over a prostrate enemy. In the Camelon stone the upper panel is filled by a horse and rider, the latter carrying a sword triumphantly aloft. He is arrayed in full armour, and bears a shield. The lower panel represents a naked man in a fallen condition, his shield and weapon beside him. A recent "find" was an altar raised by a soldier of the second legion of Augustus, which is also in the Edinburgh Museum of Antiquities.

ARTHUR'S OVEN.

The curious bee-hive shaped building, locally known as "Arthur's Oon," was demolished by a local proprietor in 1743, in order to build a dam-head across the Carron river. Its height was 22 ft., circumference at base 28 ft., inside 20 ft. The height of the door was 9 ft. All sorts of theories have been started to account for this building which may or may not have been Roman.

CASTLECARY.

As in the case of Camelon, the Society of Antiquaries of Scotland was indebted to a zealous local member, Mr. J. R. Mac Luckie, F.S.A., Falkirk, for the hint that public works were to be established on a site near Castlecary fort on the Antonine Vallum.

The necessary steps taken to avert this were successful, and the works were set up further eastwards ; and permission being granted by the Earl of Zetland, ground was broken here in March, 1902, and a thorough excavation of the fort was carried out. Castlecary



Fig. 3.—Interior of Buttressed Building, Castlecary Fort.

has been so named from the old keep in the valley close at hand, and is six miles west of Falkirk. There are remains of eight forts in the vallum to the west of it, and Rough Castle to the east. Castlecary is believed to be the twelfth from the west and the

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eighth from the east, and is 227 ft. above sea level. Early writers say that the Antonine Vallum was the sole defence on the north side. The other three sides are said to have had two, three, or even four ramparts and ditches. They have all no doubt as to mortared walls of hewn masonry. The first consists of two parts: the fort on the higher site, and an annex to the east. The plan of the fort is an oblong; it was surrounded by a strongly-built stone wall, pierced on each side by a gateway. The interior measurement from east to west is 455 ft., and from north to south 350 ft., giving an enclosed area of $3\frac{1}{4}$ acres. Outside the wall on the north it is defended by the fosse of the vallum, and the other three sides by two lines of trenches. The existing remains of the wall, which are only one course, surround the fort.

The remains of a gateway were found in the north wall; little remains of the west wall, the stonework having been removed, and a great part of the defences here are covered by the railway embankment. The only part of the south wall remaining is that in connection with the south gate, which has a few fragments of stonework. The wall on the east was found in the best preservation; the bottoming foundation course and part of an upper course remain. The east gate has its foundation course projecting 6 ins. beyond the normal line. The trenches around the fort wall are two in number. Within the fort the remains of two buildings exist, showing, apparently, that they belong to two periods. The central building consists of two chambers, and is 85 ft. 6 ins. long and 34 ft. wide. The south wall is preserved to a height of 5 ft. On the east of the central block of buildings, separated by a street 21 ft. wide, is a buttressed building, 83 ft. long and 15 ft. wide within the walls. There are three window-like openings in the east and west walls facing one another. In the east angle of the station the bath marked by Roy was found, and adjoining a small oval building like a furnace. In front of the south wall of the central building was the refuse pit, which at 15 ft. showed decayed vegetable matter, with fragments of black Roman ware, sandals or foot-gear, decayed wood and animal bones. A small piece of a deer horn was found at 20 ft. In its width from north to south the fort is divided into three equal parts, each of about 117 ft. The central part has the principal buildings, with streets in front and rear of them, 20 ft. wide, which cross the fort from east to west. The military way was clearly traced for about 1,000 ft. of its length, as it issued from the south gate.

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Of the pottery there were fragments of Samian ware, sixty of which belonged to decorated bowls; there were plain cups and beakers; a lamp of Samian ware; vessels of bluish black ware, white and grey ware; portions of bottles of bluish green glass; portion of a clear glass vessel; fragment of a bracelet of greenish paste glass; an intaglio representing Jupiter and an eagle, one in clear glass paste; three ribbed melon-shaped beads of blue porcelain paste; a bronze tube, fibulæ of bronze; a circular leaden weight; a bung made of coniferous wood; nails, holdfasts, and a large quantity of leather shoes and sandals. Some of the sandals were 10½ ins. long by 4 ins. broad, studded with iron nails. Other sandals had the thongs attached; some, small and slender, may



Fig. 4.—Military Way, 130 yds. West of Rough Castle.

have been worn by women and children. The fort was used as a quarry during the making of the Forth and Clyde Canal. Inscribed stones, altars, and tablets have been found here from time to time, some of which are in the Hunterian Museum, Glasgow. About a hundred quarters of wheat, quite charred and black, were found to the west of the station in 1771. Some grains of charred wheat were also found in the central building of the fort during the latest excavations.

ROUGH CASTLE.

Rough Castle is considered in some respects as one of the most important stations on the Wall; it lies between Greenhill and

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Falkirk, and is so situated on the south side of the Wall that the latter forms its northern line of defence. The fort proper is 225 ft. square inside ; is defended by ravelins to the east and trenches to the south. An annex to the east is 250 ft. square. The recent excavations here of the Society of Antiquaries of Scotland have resulted in some interesting discoveries, such as the series of military pits on the north-west, which, when we saw them, were standing full of water. Evidently sharpened stakes had been placed at the bottom of the pit, which were similar to those described by Cæsar in his *Commentaries*, book vii., ch. 73, in connection with the siege of Alesia. Another discovery is an inscribed stone, which was, however, broken in three parts. This is a free translation of the inscription : “ The chief cohort, VI. of the NERVII erected this to their Emperor Cæsar Titus Hadrian Antonine, the august and gracious, father of his country.” As it stands, the stone, with its partially defaced inscription, shows the following letters only :

ESARITITO
HADRIANO
NINO AVG
PPCOHVI
VIORVMPRI
IA FECIT

There were the usual scraps of pottery and shoe leather found here. The section of the wall exposed at Rough Castle shows the sixteen or eighteen layers of turf, which have been previously so closely examined and described by the Glasgow Archæological Society, turned into peaty soil, with black streaks between of decayed wood, apparently used as a binding. The paved foundation, about 15 ft. wide, was laid bare, as well as the ramparts coming up against the wall. The earth from the trench has been thrown to the north ; the two sides of the trench slope inwards at the bottom. Between the trench and the wall is the broad level space called the berm. The military way is about 50 yds. from the wall. This military way was used as a means of communication between Edinburgh and Glasgow five or six generations ago. At Tayavalla, a villa, nearer Falkirk, a fine section of the wall and trench may be seen, with a drain passing under the wall. Gordon wrote that “ for intireness and magnificence (Rough Castle) exceeds any that are to be seen in the whole track from sea to sea.” An English visitor of 1697 wrote : “ All along from Bantaskine the wall is very visible. The ditches

16, 18, 20, and some places 30 ft. broad; 10 or 12 ft. deep; and at 60 or a 100 ft. distance from the ditch runs upon a parallel to it a paved way, winding with the rampart. This is pretty entire in the moorlands where the ground has not been much manured. About two miles from the Maiden Castle, on the inside of the ditch, is a long square nook of stone, with a double ditch about it. The common people call it Castle Ruff. Here are the ruins of several stone buildings. About the middle of the square is an aperture, through which shepherd boys creep into a vault beneath." The report of the Scottish Antiquaries will be looked forward to with interest.



Fig. 5.—Conduit through Vallum at Tayavalla.

INCHTUTHIL.

Sir Alexander Muir Mackenzie, in his *Memoirs of Delvine*, has collected all the available information regarding Inchtuthil, on his estate, which supplements the report of the Society of Antiquaries of Scotland. Inchtuthil, on the estate of Delvine, is situated six miles below Dunkeld, and eleven miles north from Perth, on a beautiful reach of the Tay. Tulina, an important city of the Picts, was situated here before the Roman occupation; the remains of entrenchments, breastwork, and dyke could be traced in 1900. The plateau, of triangular shape, stands about 60 ft. above the Tay, and comprises an area of 250 acres. The front of

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the camp was constructed parallel to the least broken side of the plateau. Its ramparts are much obliterated, yet the general form is still traceable as a square of about 55 acres, each side measuring 520 yards. The ramparts were 20 ft. wide, with a ditch also 20 ft. in width and from 6 to 7 ft. deep. The rampart was doubled on the south-east side, where the natural defence was weakest. A road 20 ft. wide divided the area within the ramparts into two unequal parallelograms. There were no very distinct signs of foundations of permanent buildings, but fragments of querns, three large ovens, Roman pottery, a bath with hypocaust, showed unmistakably that the place had been occupied for some time. The access to the south-east was defended by a rectangular redoubt about 170 yds. long and 130 yds. wide. A coin was found, believed to be a Domitian (81-96), which was much oxidised. The Hon. John Abercromby says it is thus possible that the camp may have been occupied by one of the legions of Agricola, but that in absence of better evidence the date must remain an open question. About 50 yds. to the east lies a tumulus, known as the Woman's Knowe, or Gallow's Knowe. This was dug up, and was found to be surrounded by a ditch at the base, and consisted of a clayey loam capped by a layer of water-worn stones about 2 ft. deep, the height of the tumulus being about 6 ft., and its diameter 93 ft. In the centre was a cist containing an unburnt burial at full length, and oriented, the head to the west and the feet to the east. It is believed to be later than the Roman occupation; another tumulus, excavated at Ruffel, contained a cremated interment. Sir A. M. Mackenzie likens this camp to that of Saalburg in Germany. Sir James Ramsay has attempted to prove that Agricola was encamped at Delvine and fought the battle of Mons Grampius here on the slopes of Redgole (Gourdie). Mr. Haverfield thinks this quite a reasonable guess. We understand that the road here from Grassy Walls is to be traced to Coupar Angus, and Meikleour in the same neighbourhood may be examined. The rampart known as the Cleaven Dykes runs westward through the Meikleour Woods, crossing the Blairgowrie and Perth road between Carsie and the famous beech hedge of Meikleour. There has been a fort on the eminence on the south-west bank of the Tay opposite Kinclaven Castle, called Castlehill.

LYNE, CAPPUCK, AND NEWSTEAD.

The Society of Antiquaries of Scotland made a thorough examination of the camp at Lyne, Peeblesshire. It is an oblong

enclosure with parallel sides and rounded corners. The arrangement of the streets and buildings in the interior is similar to that of Birrens and Ardoch; a range of solidly-built and buttressed stone buildings across the central part of the enclosure, with two ranges of long, narrow buildings on either side, and a roadway running round the whole inside of the ramparts. Few relics of importance were found. The Marquis of Lothian allowed an examination of the Roman station on the farm of Cappuck, near Jedburgh, in 1887, which is situated at a point where Watling Street comes down to Oxnam Water, crosses the ford, and goes in a straight line towards the Eildon Hills. The foundations of a group of buildings were disclosed, with pottery; two perfect spear-heads of iron and fragments of others; iron bosses of shields, and bronze ornaments of the trappings and harness of horses; a bronze bracelet; a silver denarius of Domitian struck in A.D. 83, and a brass coin of Trajan struck A.D. 116. Following Watling Street to the Eildon Hills (Trimontium), at the north-east side, stands the village of Newstead, unmistakably a Roman station. Here have been laid bare foundations of buildings, Samian ware, and Romano-British pottery, and a cemetery in which the graves were deep, circular pits, like draw-wells, often 20 ft. deep; the burials were unburnt, and had beside them bones of oxen, iron weapons, and pottery. This was cut into during the making of the Hawick railway in 1846. Altars found here in 1783 and 1830 are now in the Antiquarian Museum, Edinburgh. A stone having a sculptured boar upon it was turned up in Watling Street. The coins found from time to time of gold, silver, and brass were of the time of Vespasian, Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, and Constantine. Newstead lies equidistant between Old Melrose on the Tweed, which had a Culdee Abbey, and Melrose.

General Roy, followed by Alexander Jeffrey in his *Roxburghshire*, and by Dr. John Alexander Smith in his papers in the *Proceedings* of the Society of Antiquaries of Scotland (1850-52), are inclined to regard the station at Newstead, near Melrose, as the Trimontium of Ptolemy. The excavations by the Society of Antiquaries here, which began in February, 1905, have disclosed a station of fourteen acres, the largest yet known, and which has yielded the usual evidences of Roman occupation. These include, as we have said, coins of Nero, Hadrian, Domitian, Vitellius, Antoninus Pius and Crispina, Faustina the Elder, and Trajan. The relics include a stilus of bronze, iron spikes, spear-heads, arrow or spear

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heads, the usual amount of coarse grey pottery, and Samian ware, and a section of water pipe. In the centre of the station, several pillars 2½ ft. high have been disclosed, evidently those which supported the colonnade of the prætorium. Besides the main station there is a large annex to the west measuring about four acres, where it is believed the baths were situated, and probably another to the east. To the south, where the North British Railway cutting was made in 1846, burial pits were disclosed, in one of which a skeleton with spear was found, and various coins similar to the series found this year. To the north Watling Street crossed the Tweed by a bridge, the remains of which were visible in 1743. The largest camps on the line of the Roman Wall in Northumberland are about 5½ acres, while Birrens is only four and Camelon less than six. It is to be hoped that this camp may be completely investigated. In the old local histories the place is called Red Abbeystead, but there is no evidence whatever that any ecclesiastical building ever stood here, and the name evidently arose from the turning up of blocks of building stone from the Roman station. Sir Herbert Maxwell, as President of the Society of Antiquaries, has issued an appeal for funds to enable the Society to complete the work of excavation.

ROBERT COCHRANE.

NOTE.—Figs. 1, 2, 4, 5, by Mr. Brown, Photographer, Falkirk; Fig. 3, by Mr. Ure Photographer, Bonnybridge.

The Silver Altar of Pistoia Cathedral.

STUDENTS of the Italian goldsmiths' art of the thirteenth and fourteenth centuries will find in this altar a fruitful and educating source of study—the arena wherein the Tuscan artificers met to display their talents—especially by comparison with the finer and more impressive silver altar of San Giovanni Battista, now in the Museo di Santa Maria del Fiore at Florence. The present erection, which is in the Cappella San Jacopo, replaces the splendid silver altar with its enamels and jewels, which, together with much other valuable treasure, had been plundered by the robber Vanni Fucci, condemned by Dante to a place among the thieves in the seventh chasm in the Inferno. The stolen altar, begun in the year 1287, is believed to have been the work of a famous Sienese goldsmith, one Pacino, son of Valentino, who made the fine gold chalice still preserved in the cathedral.

It would appear from original documents still extant in the cathedral archives that the people of Pistoia commissioned in January, 1293, one Andrea d'Jacopo d'Ognabene, a local craftsman, to erect the altar frontal (fig. 1), and his part of the work was completed in 1316, as the enamelled inscription at the foot denotes:

AD HONOREM DEI ET BEATI IACOBI APOSTOLI ET
DOMINI HIHERMANNIS PISTORIENSIS EPISCOPI, HOC
OPUS FACTUM FUIT TEMPORE POTENTIS VIRI DARDANIS
DE ACCIAIVOLIS PRO SERENISSIMO REGE ROBERTO
IN CIVITATE PISTORII ET DISTRICTA ET TEMPORE
SIMONIS FRANCISCI GUERCI ET BARTHOLOMAEI D.
ASTE D. LANFRANCHI OPERARIORUM OPERE BEATI
IACOBI APOSTOLI SUB ANNO DOM. MCCCXVI INDICT.
XV DE MENSE DECEMBRIS PER ME ANDREAM IACOBI
OGNABENIS AURIFICEM DE PISTORIO. OPERE FINITO
REFERAMUS GRATIES CHRISTO. QUI ME FECISTI SIT
BENEDICTIO CHRISTI. AMEN.



Photo. Alinari.

Fig. 1.—The Silver Altar in Pistoia Cathedral.

The Frontal by Andrea d'Iacopo d'Ognabene, 1316.

In this tableau the gifted artist depicts fifteen stories from the New Testament, all distinguished for their delicacy of drawing, forcefulness of character, and minuteness of finish.

Beginning with the left side of the top row, the scenes here represented are: (1) The Annunciation and the visit of the Virgin to St. Elizabeth, under delicate Gothic arcades. (2) The Birth of the Saviour, the oxen and nine figures appearing in



Photo. Alinari.

Fig. 2. — The Silver Altar in Pistoia Cathedral. The left wing, by Pietro di Leonardo.

the scene. (3) Christ, in the act of blessing, seated on a throne within an aureole, with the emblems of the Evangelists in the corners, and the figure of the Virgin and St. James the Apostle on either side. (4) The Magi, mounted on three finely-modelled horses. (5) Under triple arcades, the Adoration of the Magi, who are offering gold, frankincense, and myrrh to the Virgin seated on a throne, delicately wrought. (6) The massacre of

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the Innocents—a vivid scene, representing Herod on his throne, and a crowd of seventeen figures. (7) Judas is here seen giving Christ the kiss of betrayal in a gathering of nineteen people. (8) The Crucifixion, with twelve figures and numerous angels surrounding the crucified Christ. (9) The visit of the holy women to the sepulchre, an angel seated on the open tomb, while the two guardians of the grave, dressed in armour, are depicted in profound

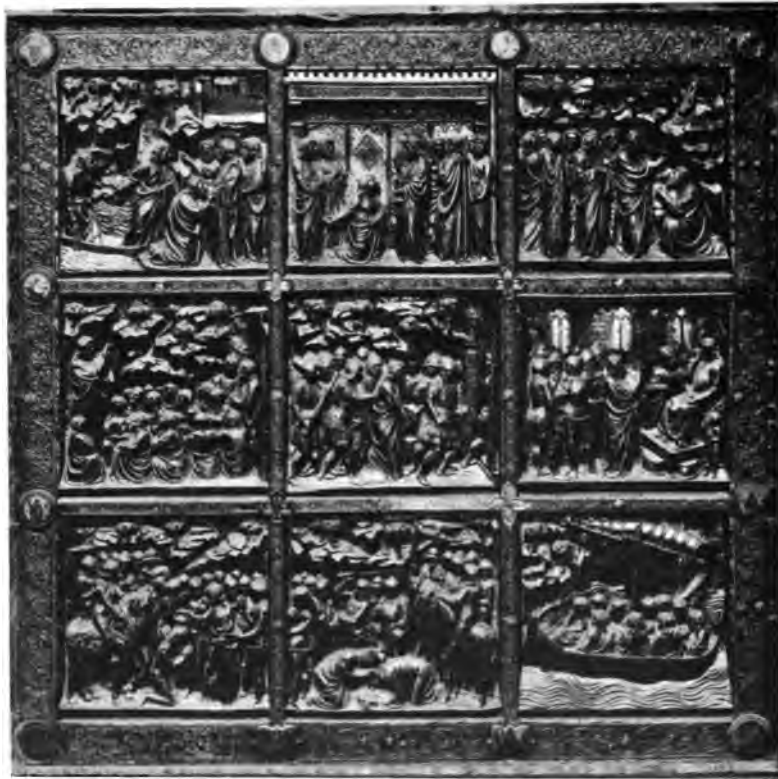


Photo. Alinari.

Fig. 3.—The Silver Altar in Pistoia Cathedral. The right wing, by di Ser Giovanni, 1371.

sleep. (10) Thomas doubting the risen Lord, standing in a crowd of thirteen figures under a triple arcade. (11) The Ascension of the Lord, a scene composed of eleven figures and several angels. (12) The Presentation in the Temple. (13) Christ preaching to twenty-one people. (14) Christ appearing before Herod, who is seated on a throne, a soldier with a drawn sword to the right of the Saviour, while numerous soldiers appear in the background,

the whole scene under an arcade. (15) The martyrdom of the Apostles, St. Peter and St. Paul. On either side of the tableau are three figures, believed to represent prophets, in Gothic niches, while the interstices of the exquisitely-wrought arabesque frame-



Photo. Alinari.

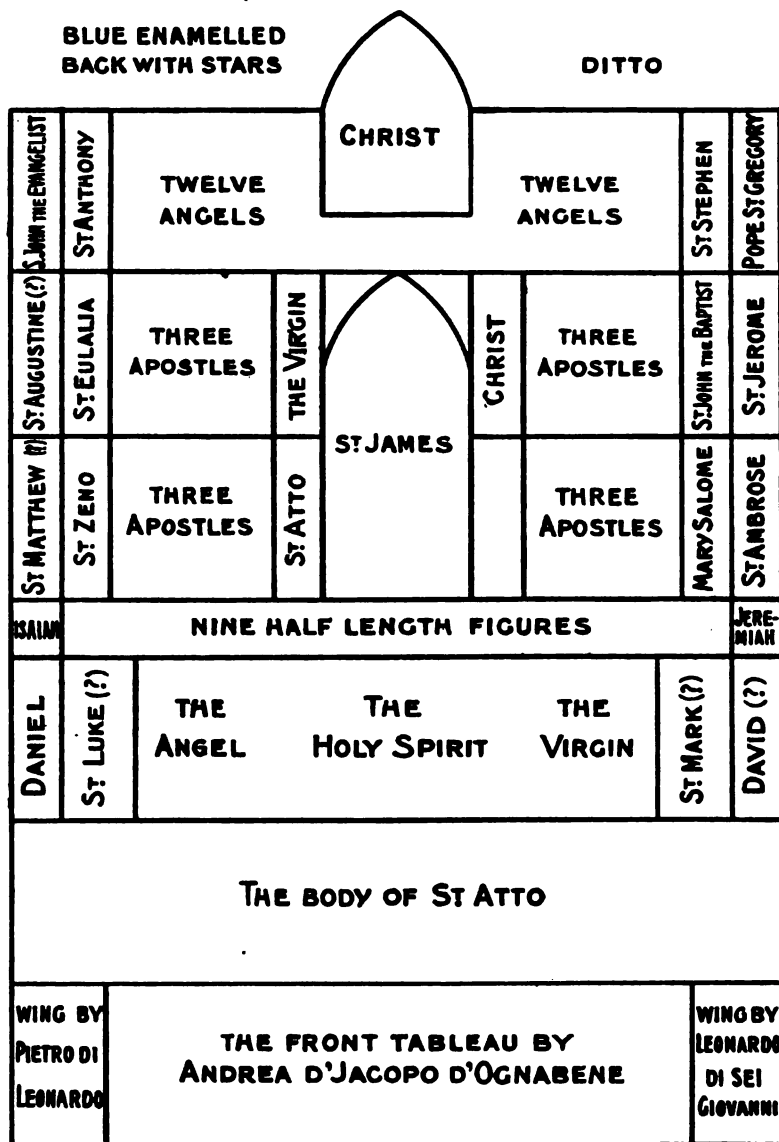
Fig. 4.—The Silver Altar in Pistoia Cathedral. The figure of St. James the Apostle, by Giglio Pisano.

work are filled with beautiful enamel medallions of various forms—circular, quatrefoil, &c.—of the Arms of Pistoia: *chequy argent and gules*; and of Apostles, martyrs, saints, and the symbols of the four Evangelists.

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A Florentine goldsmith, Pietro di Leonardo, was called in in the year 1357 to execute two wings for the altar, but it would seem

PLAN OF THE ALTAR.



from a note in the original documents that a dispute arose amongst the artificers of Pistoia as to the merits of Pietro's

work, and, in consequence, the great goldsmith of Siena, Ugolino di Vieri—who will ever be held in affection for his masterpiece, the Reliquary, famed for its enamels, in Orvieto Cathedral—was called in to judge, with the result, apparently, that the aforementioned artist's commission was confined to the left wing



Photo. Alinari.

Fig. 5.—The Reredos of the Silver Altar in Pistoia Cathedral, by various artists.

of the tableau (fig. 2). Pietro's contribution consists of nine squares, enclosed in a framework of delicately-worked arabesques, with fine enamel medallions, similar to those of his brother-craftsman, Jacopo d'Ognabene. The scenes represented are: (1) The Birth of Adam and Eve. (2) The Temptation in the Garden of Eden,

and the expulsion therefrom. (3) Cain and Abel, with their flocks and the slaying of Abel. (4) The building of the Ark. (5) God calling Abraham, surrounded by numerous figures; and the sacrifice of Isaac. (6) God appearing to Moses on Mount Horeb, and Moses reading the law to the people gathered around him. (7) The Coronation of Solomon, who sits on a Gothic throne, and is holding the orb and sceptre while the priest is crowning him and the trumpeters are blowing their trumpets. (8) The Birth of the Blessed Virgin, and the presentation of the Virgin by her parents. (9) The Marriage of the Virgin, to the sound of trumpets, and in the presence of nineteen persons.

The influence of Giovanni Pisano is plainly discernible in the craftsmanship of Pietro, but he is no mean copyist: he displays considerable individuality and force, and in the scene in the Garden of Eden he shows his talent in the drawing of the nude.

Another Florentine artist, Leonardo di Ser Giovanni, was engaged to execute the companion wing for the altar, and he completed his task in the year 1371. The subjects chosen for him were nine scenes from the life of the Patron Saint, St. James, beginning with that of his call to the discipleship, where he is seen with his brother, John, and his father, Zebedee, landing from the ship to meet the Lord. (2) Mary Salome, kneeling, imploring Christ, who is holding the chalice, and surrounded by disciples, to grant her sons, standing behind her, a place in the kingdom of heaven—a scene of great pathos and beauty. (3) St. James received into the Apostleship. (4) He is preaching to a large gathering of people. (5) He is here seen taken by soldiers for trial before Herod. (6) He appears before Herod in the court of justice. (7) The Baptism of Losia. (8) The Martyrdom of St. James and Losia before a crowd of mounted and unmounted soldiers. (9) His body brought in a ship, in which are ten figures, to Compostella. From this panel the student will trace without difficulty Leonardo's natural genius as an artist developing from stage to stage, until he reaches the crowning point in his career—the execution of one of the parts of the more splendid silver altar at Florence, in the company of such great artists as Antonio Pollajuolo, Verocchio, and Michelozzo.

The enamelled inscription at the foot of Leonardo's panel is as follows:

AD HONOREM DEI ET S. IACOBI APOSTOLI HOC
OPUS FACTUM FUIT TEMPORE D. FRANCISI PAGNI SUB
ANNO MCCCLXXI PER ME LEONARDUM SER IOHANNIS
DE FLORENTIA AURIFICIS.

In the centre of the reredos is the earliest part of the altar—the seated figure of the Patron Saint, the Apostle James. For this important statue a goldsmith from the neighbouring city of Pisa, as his name indicates, one Giglio Pisano, was engaged in 1349. St. James, who is seated on a throne in a tabernacle, the throne executed by a German goldsmith, Pietro d'Arrigo, in the year 1386, bears the attributes of the pilgrim, from his supposed journey to Spain, namely, the staff, the broad-brimmed hat, long cloak, the wallet, the scallop shell, and the emblem of his position as a preacher—the book. In the background are two angels supporting a shroud, and two others are in the corners. On the pedestal of the throne are enamelled medallions. This fine statue, which was held in great veneration by reason of the supposed protection afforded by St. James to the citizens of Pistoia against the threatened invasion of the Saracens in 849, was restored—probably re-gilt—in 1353 by two local craftsmen Ser Francesco and Bartromeo.

Above the figure of St. James is Our Lord in majesty, within an aureole, holding a book and surrounded by ten cherubs, while on either side is a group of twelve angels in various attitudes under arcades with spiral pillars, completed in 1399. At the extreme left end of the same row is the standing figure of St. John the Evangelist on a pedestal in a niche, and in close proximity to him is the slightly larger figure of the Abbot St. Anthony. In the corresponding position at the other end of the same row are Pope St. Gregory and St. Stephen the Martyr. Below are two rows of figures, in niches of various designs, representing St. Augustine (?), St. Eulalia, three Apostles, the Virgin and Holy Child, the Saviour, three Apostles, St. John the Baptist, and St. Jerome. The next row contains St. Matthew, St. Zeno (?), three Apostles, St. Atto, an unknown figure, three Apostles, Mary Salome, and St. Ambrose. Further down is a row of half-length figures, that on the extreme outside on the left being the prophet Isaiah, and that at the opposite end, Jeremiah; while the intervening figures represent the Evangelists and other Saints. The central scene in the row below is the Annunciation, under delicately-constructed arcades, by the German, Pietro d'Arrigo, and the seated figure on either side is the Evangelist St. Luke (?) and St. Mark (?). At the end are half-length figures of the prophet Daniel and David (?), executed in 1456 by Piero d'Antonio, from Pisa. On the pilasters are four figures of the cardinal virtues. In the space between the reredos and the altar lie the remains of St. Atto, the founder

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of the cathedral. The German craftsman, Pietro d'Arrigo, previously mentioned, was the artist engaged for the statuettes of Mary Salome, St. Eulalia, St. Atto, and St. John the Baptist; while the local artificers, Ser Niccholao, Acto di Piero, Leonardo di Mazzeo Duccio, and Piero di Giovannino, executed other statuettes. The painter, Giovanni di Bartolmeo Christiani, did the drawing of, and Nofri di Buto, from Florence, and Acto di Piero, the practical erection of, the tabernacle for the altar.

My gratitude is due to Mons. Canonico Beani, of Pistoia, for the perusal of his valuable copies of the original documents in the cathedral archives.

E. ALFRED JONES.

Ye Antiente Hospitall of Ye Holye Trynitie, Croydon.

ROMANCE OF THE CLOCK AND CHAPEL BELLS.

AMONG some fifty benefactors associated with Archbishop Whitgift, in the completion of the above great charitable bequest "for ever" to the deserving aged and infirm poor, the Primate's friend, "Mr. John Shawe, Clarke of the Chamber of London," stands prominent. He gave (1607-8) "unto ye Holye Trinitie Hospitall, a Clock and a Diall"—that is, an outside and an inside time measurer. Whether the clock was new or otherwise does not appear in the records, only the cost of carriage being entered. The generous donor of the clock and dial, afterwards (1610-12), "gave a Bell unto the Clock," which bell, by two raised inscriptions, furnishes a clue to its origin.

The dimensions of the clock bell are—

Height	.. ..	1 ft. 4 ins. to 1 ft. 6 ins.
Thickness of metal	..	1½ ins. (average).
Girth at top	..	3 ft.
Girth round rim	..	4 ft. 6 ins.
Weight	.. ..	140-150 lbs.

The inscription round the top, in Monastic Latin, runs in a single complete circuit of Roman capitals, without punctuation, beginning or end, and involves a good deal of difficulty in spacing the words.

OREMVS PRO BONO STATVI DECANI ET CAPITVLI.
ECCLESIAE CATHEDRALIS BEATÆS MARIAE DE LINCOLNE.

Parts of the inscription are nearly perished by age and exposure; while the structure of the sentence and some of the letters have to be partly surmised, but, as given, are presumably correct.

"Let us pray for the good estate of the Dean and Chapter of the Cathedral Church of the Blessed Saint Mary of Lincoln."

An interesting course of research traces the association of the Holy Trinity Hospital bell with Lincoln Cathedral. Whitgift was Dean of Lincoln, 1571-77, and his influence remained after his translation to Worcester and thence to Canterbury. Might it have been a suggestion of his Grace himself that decided Mr. Shaw (1610), six years after the Primate's death, to make choice of this particular bell as a memorial to his illustrious friend? The present Dean of Lincoln has courteously given the writer reasons for its removal from Lincoln, in the fact that "Great Tom of Lincoln" was recast and enlarged in 1610, involving readjustment of the whole system of bells in the Cathedral belfry tower. Superfluous bells were, no doubt, melted down and sold, as was the case, in 1834, with the peal of lady bells, at the last recasting and enlarging of "Great Tom." Incidentally, manuals of campanology, encyclopædias, and other works descriptive of the world's notable bells, all include in their lists "Great Tom of Lincoln," which weighs five tons, but omit the date of the famous bell's first founding—being indeed, says the Dean, unknown. Coincidence of date (1610-12) clearly settles the relation of the Holy Trinity clock bell to Lincoln Cathedral.

The inscription in relief round the rim of the College bell is also in Roman capitals, but the words are spaced with a mark (for which × is substituted here), not an uncommon usage in Church Latin. It runs thus:—

"DALYSON × MILES × FIRMARIUS × HVIVS × MANERII
× DE × GRETWELL × ME × FIERI × FECIT × QVARTS
× APRILIS × ANNO × DNĪ × 1414."

"Dalyson a soldier, farmer of this Manor of Gretwell, caused me to be made the fourth of April, A.D. 1414."

A soldier and husbandman is a conjunction of descriptive terms not at a glance very clear. *Miles* applies, as with the English "soldier," to all military ranks. *Firmarius* is not classical Latin and always refers to something in the nature of a contract. A correct rendering is doubtless—"Dalyson, soldier (or knight), contractor or farmer of the revenues of this Manor of Gretwell," a small hamlet or parish, two miles east of Lincoln, having a population of less than one hundred souls, and now called "Greetwell."

The date of casting the bell, given here as 1414, is battered out of recognition by the percussion, through five centuries, of the striking hammer placed just above the numerals; the year having been

previously given both as 1511 and 1596.¹ There is, however, no sign of a curved numeral. The relics are all straight lines. Thus 2, 3, 5, 6, 8, 9, 0, are eliminated, and there is no trace of a longer line for 7; leaving therefore 1 and 4 as the only possible numerals in their combination to fix the date. The first numeral is left the most perfect, though least needed, since it can be but 1, to represent one thousand. The foot of each numeral is best preserved, and the spacing decides whether for 1 or 4. That between the first and third numeral is less than the space between the second and fourth, besides faint relics of the slanting line of 4 in the one case, and of the midway horizontal line of 4 in the other. By these inferential



Fig. 1.—Hospital of the Holy Trinity, Croydon. View from Street.

(From a Water Colour Drawing by W. H. Pyne, 1795.)

means has been obtained unquestionable reproductions of the two inscriptions on this very ancient bell, and of two centuries' service at Lincoln before its transference to Croydon. Holy Trinity Hospital having but one clock bell, there are no chimes; a lack unfelt since the fine peal from the Town Hall tower so grandly answers the purpose. An open boarded cote rises over the clock and above the roof for the protection of the ancient bell. Formerly

¹Stahlschmidt, the only writer who refers to this Croydon bell, gives the date 1611, which does not correspond with any known fact about it.

substantial wooden turret structures saw various vicissitudes with change of site while the clock was outside. The present cote is a light pyramid tapering in conformity with the apex of the central inside gable which it surmounts, being itself crowned with a golden vane.

Were not the passion, inspired by the exhaustive study of ancient records, controlled, one would be led to "stand on the old ways" and place faith in statements simply because of their age, as solutions of the dark parts of history. Critical analysis has too surely shown that past annals were not more accurately penned than are our own. To trust the curt entries of "renewals" and "replacements" of the clock and bell in the ancient ledgers, there must have been quite half-a-dozen expensive benefactions in those shapes at various periods. Research, however, discloses really only one clock and one bell, and both of Mr. Shaw's gift.

Interesting as is the history of the Hospital clock bell, no place is found for it in any manual of the bellfounders' art; in such works, indeed, weight is usually the salient feature. Still, it must have occupied no inconsiderable position among bells of its early age, inasmuch as it was a prototype of the trumpet-mouth bell, the result of scientific principles being applied to the form and blending of metals in bellfounding. This form did not come into common use until the beginning of the sixteenth century—described as "the threshold of the golden age of bells," and has since been maintained. For a good many years the Hospital bell has not been examined from the inside, the cote being too small to enter. Recently the chance offered of an outside view, by the perished condition of the enclosing boards and their replacement by a new structure; when, also, some previous barbarous transcriptions of the weathered words were rectified. In one or two instances a happy thought helped, but in PARATUR MARIÆ, the suggestion was *blessed*; BÆATÆ, with the same number of letters, was as easily made out of the mutilated adjective as the barbarity which is not Latin, and without significance, while the term supplied is almost invariably descriptive of the Holy Virgin Mother, blessed among women.

Omitting Oriental legends, few heavy bells then existed. The Abbot of Croyland, Lincolnshire (Turketalus), who died about 870, has the credit of giving a "Great Bell" to his church. A bell at Orleans was cast in the eleventh century, weighing 2,600 lbs.; and Lincoln Cathedral, consecrated 1092, leaves a wide margin for a very early but unknown founding of the first "Great Tom." The

Jacquelin, of Paris, 1,500 lbs., was cast only a few years before that of Dalyson's "of the Manor of Gretwell," now at the Hospital; while the "golden season of bellfounding" was inaugurated by the Great Bell of Rouen, weighing 36,364 lbs. avoirdupois. The two largest and heaviest bells produced, at any rate in Europe, were of later date, and founded at Moscow. The first of these, cast in 1736, of the weight of some 200 tons, fractured within the year of making, and lay buried in the earth 120 years,



Fig. 2.—Hospital of the Holy Trinity, Croydon. View of Bell-turret from Roof.

(From a Photograph by Houghton, of Upper Norwood.)

until the Emperor Nicholas raised and mounted the mass on a platform, where it now serves as a chapel. The second, perfect in its casting and of a weight from 120 to 130 tons, takes its place as the Great Bell of Moscow and premier bell of Europe, if not of history. Only as a comparison of other notable bells with that of the Hospital's treasured possession may this digression be admitted.

A final brief reference to the oratory or chapel bell, as an equipment of the Hospital of the Holy Trinity from its foundation in 1596, will fitly conclude the romance of the bells. Whitgift, disrobed of his vestments, was one of the tenderest and softest-hearted men who ever blest our race. From his office and the surroundings of his age he was, however, as a prince of the Church, stern and rigid in matters of discipline. Both these traits of character are exhibited in his statutes and ordinances



Fig. 3.—Hospital of the Holy Trinity. Bell showing Inscription.

(From a Photograph by E. Costar.)

governing his brethren and sisters of the Hospital of the Holy Trinity. The Reformed Church under Elizabeth was in a most unstable state and needed a strong man, who was found in her Primate. While Whitgift provided ample comforts for his poor brethren and sisters he enforced the strictest discipline of a religious retreat, requiring the poor old members to spend some three hours a day at their devotions; full service of the Reformed Church morning and evening, sitting on bare seats of hard

knotted chestnut without backs for support, under penalties and fines for absence, serious sickness alone giving exemption. Twice seven times a week the bell called to prayers either at home or the parish church. How often sudden aches and pains befell many of the members on the first stroke of the bell the records tell not. The bell now rings only for half-hour services, on Monday, Wednesday and Thursday mornings, with better effects on the devotees. An oratory, or place of prayer, as its name implies, is not only used for Divine service, but for sundry business. The tongue of the bell, from the first, summons every assemblage of the



Fig. 4.—Hospital of the Holy Trinity, Croydon. View from Quadrangle.

(From a Photograph by J. G. Briscoe.)

members, for “swearings in” on their arrival, to their funeral service on departure ; for reading the founder’s statutes yearly, for “solemn admonitions,” and for announcing banquets. “ Banquets,” however, are phantoms of the past, under the *régime* of Charity Commissioners and commercial governors, who are not so sentimental as was the founder. The last Church Festival, that of the “Nativity” or Christmas Day, was abrogated in 1901 as a laudable beginning of the twentieth century, and the fourth of the pious Primate’s foundation. Lastly, the bell,

“ Oft as we hear the solemn toll,
Speaks the departure of a soul.”

With so many and varied historic associations, any bell, presumably, must possess an interest of its own, antique or otherwise. Whitgift's bell was, however, taken down some years since—Whitgift himself having already been deposed—for a memorial bell, of no particular merit, to a deceased chairman of the new governors, hardly better entitled to remembrance than the founder, and the original thrown aside under a shed, neglected. The present custodian of the College treasures submitted the old bell lately to examination, when, alas! the romance ended. *Sic transit gloria mundi*. The ancient treasure proved bare of the halo of ages—a Jacobean bell, in good preservation, with swinging wheel attached, and the date inscribed 1753. The secret of the present chapel bell, as a memorial, is confided to a very select few of the Croydon residents; but that of the beneficent Primate's bell is still more profound, every allusion to its arrival or departure being withheld from the records of over 300 years.

ALFRED JONES.

The Sculptured Caves of East Wemyss.

III.—THE FACTOR'S CAVE.

IN archæological works this cave is misnamed Jonathan's Cave. It would appear as if Sir J. Y. Simpson had been wrongly informed about the name at the time of his discovery of the symbols on its walls—a not unusual occurrence to strangers in localities with which they have previously been unacquainted,



Fig. 1.—The Factor's Cave, East Wemyss.

a notable instance being the misinformation conveyed to Wordsworth when travelling in the Scottish Highlands concerning the locality of Rob Roy's grave. In earlier days, when this cave was used as a pigeon-house, it was called the Factor's Cave, from the circumstance that the pigeons that frequented it were given as a perquisite to the land-steward, or factor of the estate.

A glance at the numerous sculpturings here after a study of those in the Doo Cave prompts the thought that one may be looking at forms cut at different periods of time, and expressive of different phases of religious belief; one set, and that the more numerous, whispering the lore of the Northern gods deeply imbued with the

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older Oriental ideas, besides having, like some of those in the Doo Cave, a later development of form, while those evidently of a still later date seem to breathe the tentative thought of Christian converts. Such notions obtrude themselves while one is looking at two trident-like figures with crosses for shafts and comparing them with the ruder tracing on the same rock ledge of a trident form, the shaft of which terminates in two circles evidently meant for the sun and moon sign. Why these changes? Were these broader—and evidently later cut—tridents with crosses for shafts meant to tell the onlookers that a newer faith had been promulgated over the land? The trident form, whatever it may mean here, is a well-known emblem of ancient time, and although crude



Fig. 2.—Tridents, Horse, etc., on Walls of the Factor's Cave, East Wemyss.

looking in rock-tracings, it was often ornamentally used both on silver and bronze and other mediums.

On a Font at Karreby, Sweden, illustrated on p. 190 of *The Reliquary* of July, 1905, the same trident form is seen without crossed shaft amidst a row of letter-like markings of a type quite common in some of the caves of Wemyss, all of which support my suggestion given further on that the symbols and symbolism of Wemyss Caves are, although European in origin, only akin to those of Scandinavia.

Quite near the older and double-circled trident, with twin circles at top of shaft, is a cutting, evidently of the hammer of Thor, and on a lower ledge are some much worn forms, the most

distinct being the figure of a running horse, probably meant as the sun horse sacred to Frey. Farther along the ledge one comes on a long group of signs and symbols, the most visible being the sun and moon sign, sun mansion, and various tracings of animal-like forms; amongst these are also the figures of a swan and a peacock, the latter symbolical of immortality. Unfortunately, many of the tracings here have been tampered with, some even cut out of recognition by modern initialling. A head of one of the primitive-looking "elephants" has been travestied by some mischievous modern hand. A vigorous cutting of the fish symbol shows prominently in another part of the cave, and doubtless was meant



Fig. 3.—Peacock, Sun-Mansion, Swan, etc., on Walls of the Factor's Cave, East Wemyss.

to represent fertility. In the East it is still a sacred symbol, and represents fruitfulness and domestic happiness.

Farther down the cave wall are a number of strange-looking figures—strange-looking probably owing to many of them being partially mouldered away. This cave, like some of the other caves of Wemyss, shows here and there a disappearing set of symbols, many of which have been cut over by other symbols of a later date. This is especially the case where the cave walls are dryest, and so one has at times symbol upon symbol, and is forced to the conclusion that symbol-lore of a far different kind had existed in these caves prior, evidently, to the Christian era, and of course

of quite a different meaning from that of the Scandinavian and other modern types of symbolism. If writers on ancient things would take more account of the immensity of time, as well as of man's early appearance, they might form a juster appreciation of the slow growth of mind in his ruder and earlier condition, especially under certain climatic influences, for early man seems to pass through a like condition of thought and invention in the most remote regions of the globe. A visit or two to the symbolized caves at Wemyss induces a healthful and cautious condition of thought.

A group of Sun and Moon signs are seen in this cave, the top one being near a worn and crude tracing of a fowl and a well-indented square; this latter form is rarely seen empty, often, in fact, possessing within it a svastika or other symbol of note. Some archæologists call it when in this form a Sun mansion. The lower Sun and Moon sign is also grouped between two signs, the one a circle—the Sun disc—the other a rare device, looking to the uninitiated like a leaf and stalk or an inverted heart held up by a shaft formed of two oval lines converging at both ends. This is rather a good figure of the Sun axe, and, strange to say, an identical form of the sign is sculptured on the Dunvegan cup, an illustration of which may be seen in *Prehistoric Annals of Scotland*, by Daniel Wilson, who, while drawing this beautifully-decorated silver-lined drinking vessel, came to the conclusion that the designing must be of Irish origin. The ancient history of the cup which he gives, however, is entirely conjectural, and not any nearer fact than the chanting about it in the *Lord of the Isles* :—

"Fill me the mighty Cup!" he said,

"Erst owned by royal Somerled."

The engraving on this cup, like some of the symbolical representations on both stone and metal that date probably well before the middle of the Christian centuries, give excellent proof of an active civilising power of a forward class over Britain and Ireland. The mingling of the pagan symbols with Christian emblems shows clearly the wavering, changing beliefs of the people. Bede tells us that the temple of King Redwald contained a Christian altar beside the blood-stained stone on which the cattle were offered to Woden. By-and-bye, however, the people changed their faith entirely because, said they, the old gods never responded to their prayers!

This cave has a superabundance of the Sun and Moon sign, which some archæologists continue calling "the spectacle ornament"

—a name, one would think, that should be allowed to lapse, considering the knowledge now attainable about the symbol from its presence in well understood manifold designs. Some fine examples may be seen in the National Museum of Antiquities of Scotland: one particularly noticeable is on a fragment of a comb found among other relics in an ancient kitchen heap at Elie in 1891.



Fig. 4. —Fish, Sun Axes, Twin Circles, etc., on Walls of the Factor's Cave, East Wemyss.

The design had been cut by a well-trained hand during, possibly, the later period of the Sculptured Stones. The noticeable thing about the symbol is its profusion on Scottish antiquities, and its rareness on those of Scandinavia, a fact surely suggesting that most of the symbolical forms of the Pict-lands were introduced during Viking times, and so by a people more likely from the Baltic

provinces, who had never been under the sway of the Scandinavian mythology.

In this cave there is a spirited sculpture of a lion with a deep chiselling across its tail, but whether this mark has any reference to some archaic belief, or had been made by some modern hand, and was intended to express the idea that the representation was that of a horse and must needs have a shorter tail is not known, although the latter surmise seems the most likely to be correct, so deep and vicious-like is the cutting.

But perhaps the most tantalising of the cuttings here are two outlined human figures, which the people in the neighbourhood call Adam and Eve. Dr. J. Stuart, who, according to Prof. Simpson, made the discovery of the female figure, and got it sketched for his work on the Sculptured Stones does not mention the male figure; although judged from local report Adam, as well as Eve, had evidently been there. In appearance the one cutting is as old-like as the other, and both are cut over worn symbols, and although they may not be quite modern, they may not be so old as neighbouring incisions; yet such scratchings are common enough in ancient rock-tracings. Between these outlined naked figures is a faint drawing of some bird with short legs and full breast resembling a bantam; but the head cannot now be traced, although the completed figure may also have been human in outline. Many other well known, but much worn and partially destroyed, symbols are found over a great part of this western wall of rock.

On the east wall of this cave, on a dimly-lighted ledge, is found a large and vigorous incision not hitherto known to archæologists. It appealed to me at once as the representation of a Viking ship, with the figure of a man steering with an oar, while five other oars projected from the broad well-indented hull, without any appearance of rowers however. Both prow and stern have the characteristic Viking curving. The stern is just below a broken off "holdfast," which had been used by cave-dwellers evidently before the days of the Vikings, for on careful examination of the top cutting of the stern, it is found to be leaning over in the cutting to meet the broken rock.

I should not wonder though the searching eyes of Sir J. Y. Simpson saw this figure, and mistook for a representation of "some of those anomalous serpents and monsters found on the Sculptured Stones, as on those of Strathmartin and Meigle." However, he also says, "perhaps it is intended as the figure of a boat"; but

he locates the sculpturing he refers to in the Doo Cave, where, as yet, I have not been able to find any incision answering to his description. From prow to stern this Factor's Cave ship measures about 2 ft. 6 ins. The cutting Sir James noticed was, he says, "2 ft. 9 ins. long." Perhaps the figure would reach that length in curvature.

It seems not a little unaccountable that this typical figure of a Viking ship should have been unknown to archaeologists. Until now the real character of this sculpturing has not been recognised,



Fig. 5.—Lion on Walls of the Factor's Cave, East Wemyss.

nor has the figure ever been illustrated in any book or magazine ; yet its incision in this cave would appear to point not only to the time when many of the chief symbols and signs were cut in the caves of Wemyss, and the Scottish Sculptured Stones, but to the people who designed and incised them. The Earl of Southesk, in his *Pictish Symbolism*, pertinently remarks "that no existing theory regarding Pictish symbolism has better claims than that which deduces it from Scandinavia, but it cannot be denied that, to qualify it for general acceptance, this theory requires stronger confirmation than has yet been gained." It may be well,

therefore, here to examine the bearings of this complex subject ; any light, no matter how weak, that may be thrown on it may give a suggestion or a reasonable explanation of the mystery.

The one thing that seems most clear about the symbols of Scandinavia and those of the Pict-lands is that, although different in many of the designs, their characteristic form and their mythological import are so akin that they could only emanate from one race of men. Both Worsaae and Du Chaillu agree that not only the antiquities, but the Eddas and the Sagas plainly show the presence of an important race of people of Asiatic origin spreading northwards and westwards before and during the early Christian centuries. And to come near the point of view I presently take up, I will quote from Worsaae, when he says that "it cannot for a moment be doubted that in the last period of the Bronze Age of the North a strong influence from Central Europe set in westwards through France and Britain even as far as Ireland," and further that "the lands round the Baltic were thickly inhabited by a war-like people possessing a religion and culture of Asiatic origin. They had secured for themselves considerable wealth in bronze and gold through war, the rearing of cattle, agriculture, seafaring, and trade. They possessed a highly developed workmanship in metals, and a remarkable sense of form, which, taken together enable them to modify the foreign shapes and patterns according to their own ideas."

Where can be found, one may ask, a more likely people than these to give us the modified symbolic representation of the Pict-lands? Their increasing numbers at home necessitating the acquisition of new territory abroad, combined with their natural enterprise and their militant as well as their seafaring habits, would form ample reason for their participation in the Viking expeditions, so numerous and terrible from the seventh to the tenth centuries of the Christian era.

So the probable explanation may be that the symbols of the North and South Pict-lands owe their origin to a people from the lands round the Baltic, a people of the same race as the earlier designers of Scandinavian forms, but who, on coming to new lands at a later period of symbolic ideas, designed anew a symbolic representation in accordance with the changed condition of mythological thought.

Further, if we look at the ship tracings on the rocks of Bohuslan and of Scania, we find that, although they differ slightly in form,

their characteristics are quite vivid in this cave sculpture of a ship. Moreover, among these very ancient rock-tracings the same ideas prevail as are recorded on the Scottish Sculptured Stones—the figures of men on horseback in hunting scenes and those of a more domestic character mingle with the mythological signs and with the struggling life of the incisors just as the symbolic designs on the rocks and stones of the Pict-lands mingle with the figures of men on horseback accompanied by dogs, all in full hunting action, and with many scenes of a later phase of life—the phase of life in a new land.

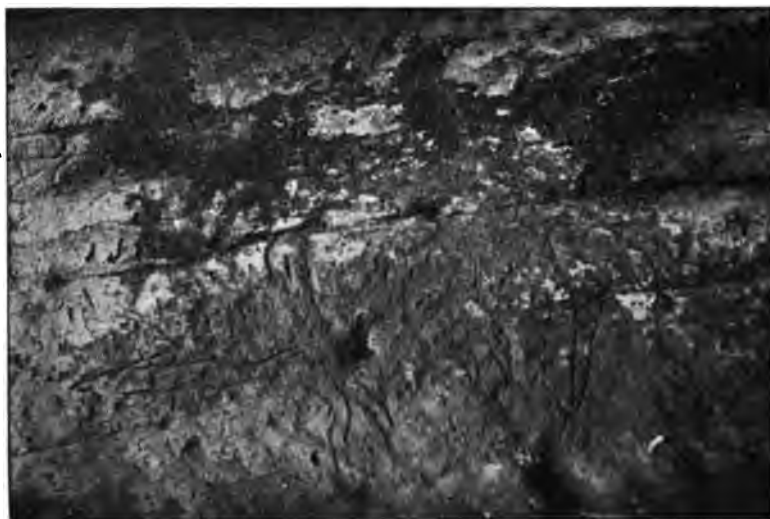


Fig. 6.—“Adam and Eve,” on Walls of the Factor's Cave, East Wemyss.

It may be well to note here that the cutting of our ship emblem has every appearance of being contemporaneous with the chief sculpturings in Wemyss Caves, which, although primitive-looking in form, clearly evince a knowledge of the newer and modified symbolism of the better executed forms on the Sculptured Stones. But perhaps the rudeness of the cave tracings may be owing to the inaptitude of their incisors, who, most likely, were the commoner class of people—mere cave-dwellers, probably, possessing the same mythological faith as that of their brilliant masters and leaders.

After such considerations, one need not think of attributing any phase whatever of symbolical design to the Picts; in truth, it was beyond their intelligence. Doubtless the Picts were of

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heroic mould, but of a rude and savage nature, and were evidently a tough yet laggard remnant of a tribe of the European Stone Age—of the unsculptured period rather than of the sculptured. We only see them wading in perpetual gore. Not only had they to meet the persistent and long-continued attacks of the Romans, but they had to wage incessant war with the Britons, the Saxons, the Angles, and the Scots; and although with this last people they were ultimately united, it was only after they had been engaged with them in perpetual warfare for three hundred years, besides being subject for many long centuries to the repeated attacks of Northern and Eastern hordes. Truly a plucky people and a terrible one too, for they had inspired a hatred against their race all but

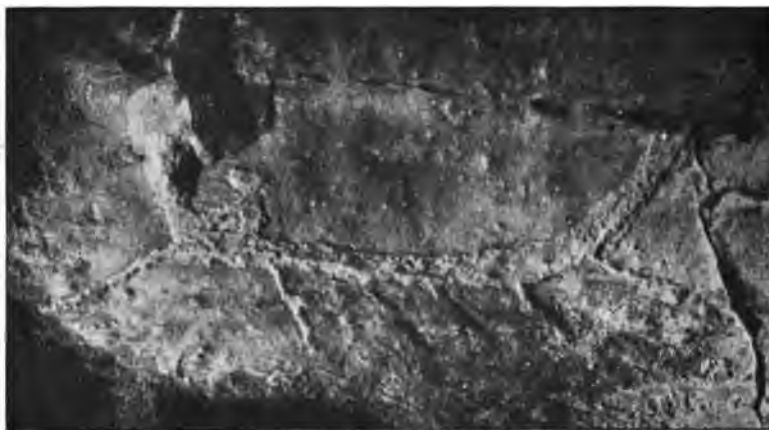


Fig. 7.--Viking Ship, on Walls of the Factor's Cave, East Wemyss.

universal, and so their annihilation, and not their absorption, was the object of all their foes. The time-corroded pens of the annalists keep reiterating that "every man and mother's son" of them had been slain in battle after battle, and even Claudian, the Roman poet, while depicting their death throes, seems to enjoy the spectacle of "the fading figures of the dying Picts." Thus we find them unwept, unlettered, unsung, without even a minstrel to record their prowess or chant their victories. Their intelligence was evidently stagnant, or had been submerged in incessant warfare. Only the savage feeling of art was theirs; their puncturings and stainings that their persons might look terrible in the eyes of their enemies. Neither their kings nor the so-called learned Magi that frequented their royal courts appear to have seen the

source whence flowed the pressure of arms. It was the march of intellect as well as the tramp of armed men. It was an epoch-making period over a great part of Europe. Thought seemed fermenting, and it would seem that no sooner had the intellectual mythology of that day begun to exercise the minds of men than their intellects began to expand. Indeed, mythology, like all intellectual exercises is evolutionary in principle, and even although these principles work themselves into froth at periods, they will only bubble for a time, as may be seen in those florid natural histories of the Middle Ages called "The Bestiaries," which soon seemed a mere travesty to the thoughtful, although they afford a striking phenomenon of the mind of man while in partial mental eclipse.

Thus mythology, although "born among the gods, died among the saints." "What do here these unnatural apes," asks St. Bernard in the twelfth century, "these fierce lions, and monstrous centaurs, semi-human creatures, variegated tigers, warriors engaged in combat, and hunters sounding their horns?" And St. Nil, on noticing the prevalent representations of creatures and things on the walls of the churches—the net of the hunter, hares and other beasts seeking shelter from dogs, says, "It is mere puerility thus to amuse the eyes of the faithful." Yes, their day was over in a great part of Europe, and yet with another turn of Time's kaleidoscope church walls become embellished anew with scenes and incidents of the newer faith. Still we can look on the older figures with reverence, and an enlightened vision may see in their fanciful drapings a prime factor of the world's progress.

After all it matters little to the cosmopolitan eye in what period such things may have been locally performed, save that it fixes in the mind the climatic and ethnological influences affecting mankind. The age of the world is of little avail here, the more important facts being the time and circumstances when a certain race or tribe reached this stage of mental development. When the artists were drawing the figures in the caves of Perigord, this land may have been crackling in ice, or the high tidal wave of a fuller Firth may have been scooping out our caves and lashing our long brae-heads. So although the intellect of the Perigordians may have had much in common with the humble symbol incisors of Wemyss caves, the latter existed perhaps only twelve or more centuries ago, while the former people lived at a period far back in the unreckonable past.

JOHN PATRICK.

NOTE.—The Editor does not hold himself responsible for Mr. J. Patrick's opinions as to the meaning of the symbols.

Notes on Archæology and Kindred Subjects.

THE DOLWILYM CROMLECH.

(Collotype Frontispiece.)

DOLWILYM HOUSE, the residence of the Protheroe family, is situated about seven miles north-west of Whitland, in Carmarthenshire, close to the branch line of the Great Western Railway from Whitland to Cardigan, between Login and Llanglydwen stations. The railway follows the course of the river Taf, which here runs at the bottom of a narrow valley with steep sides. Dolwilym House stands on the west side of the Taf, and the cromlech is on the opposite or east side, near the top of the sloping side of the valley.

Many cromlechs in Wales are better known than this one, but few are so perfect or so symmetrical in appearance. The monument consists of a capstone 11 ft. 6 ins. long by 8 ft. 10 ins. wide, supported by four uprights, the tallest of which is 4 ft. 4 ins. high. Like other cromlechs or dolmens, it was probably originally a sepulchral chamber beneath a mound, with a passage leading to it, and belongs to the Neolithic period. We are indebted to Mr. H. Mortimer Allen, of Tenby, for permission to reproduce his photograph of the cromlech.

ROMANO-BRITISH BURIAL URN WITH SMITH'S IMPLEMENTS IN RELIEF.—FOUND IN COLCHESTER.

THE vase here depicted, now in the Jarmin Collection, Colchester Museum, came from the great Romano-British cemetery lying to the south-west of the town. It is of rough red ware, with no attempt at glazing, but has round its rim a wavy pinched bordering of a design not uncommon in vessels of the same period. The tools—pincers, hammer, anvil, etc.—are boldly moulded or rather “slipped” on to the outside, and as the labourer who found it stated that it contained charred bones, it probably held the ashes of a smith or armourer. The cemetery in which it was found has yielded so many objects of beauty

and interest to the antiquary, that it is fast becoming the Mecca of the student of early history. From this cemetery came the celebrated Colchester Vase, formed of Durobrivian, or Castor ware, bearing on its circumference hunting scenes and a picture of a gladiatorial combat. On the Colchester Vase, rudely etched by some surviving relative, is an inscription, supposed by some to refer to the nine victorious combats



Romano-British Sepulchral Urn found at Colchester.

of the gladiator whose ashes it contains. The two instances rather point to the preparation of special burial urns in special instances, though it is an admitted fact that as a rule the ashes were simply deposited in some vessel taken from everyday use in the Romano-British household.

A. M. JARMIN.

THE THURIBLE OF GODRIC.

THE object here illustrated is the property of Mr. Oswald G. Knapp, of the Mansion House, Bengeworth, Evesham, and it is by his kind permission that we are enabled to publish it. My attention was first directed to it by an engraving in Mr. Salt Brassington's *Historic Worcestershire*, which I found out subsequently had been taken (without the slightest acknow-



Fig. 1.—The Thurible of Godric. Front.

(A. E. Smith, Photo.)

ledgment, by the way) from the *Gentleman's Magazine*, Vol. 49 (1779), p. 536. As I was at the time in correspondence with Mr. C. R. Peers, F.S.A., about an article on "Early Christian Art in Worcestershire" for the *Victoria County Histories*, I asked him whether the object was still in existence, and he informed me that it now belonged to Mr. Knapp.

According to the *Gentleman's Magazine*, "this piece of antiquity was found a few years ago (*i.e.*, before 1779) in a mass of gravel in digging

a cellar near the middle of the town of Pershore in Worcestershire." The object is of bronze, and is $3\frac{1}{2}$ ins. high by $2\frac{3}{8}$ ins. wide. It seems to have been the upper part of a thurible, although this is not absolutely certain. The form of the object has evidently been suggested by the upper part of the tower or cupola of an ecclesiastical building. The spire of the Saxon church at Sompting, near Worthing, Sussex, is of the same shape. The



Fig. 2.—The Thurible of Godric. Back.
(A. E. Smith, Photo.)

object is square in plan, with an arcade of three arches on each of the four sides, surmounted by a triangular pediment filled in with a scaly pattern in imitation of roofing tiles or shingles. The apex is formed by four lozenges, each containing a pierced design representing a pair of birds and foliage. The upper bird of the two is placed upside down. The apex and eight projecting corners are ornamented with grotesque beasts' heads. The work is finished off with patterns produced by two different

kinds of punches, one crescent-shaped and the other circular, with a dot in the middle. The latter is used for the eyes of the birds and of the grotesque heads. On the horizontal band above the arcading on one of the faces is the following Anglo-Saxon inscription in mixed capitals and minuscules :—

+ GODRIC ME WVORHT

“+ Godric me wrought.”



Fig. 3.—The Thurible of Godric.
Front and Right Face.

(A. E. Smith, Photo.)

Judging from the inscription and the style of the ornament the date of the object is probably somewhere in the tenth century. If it be a portion of a thurible, as has been suggested, it is the only Saxon specimen now in existence, and therefore of unique interest.

J. ROMILLY ALLEN.



Fig. 4.—The Thurible of Godric.
Back and Right Face.
(*A. E. Smith, Photo.*)

A SUPPOSED BABY'S COFFIN.

THE article depicted in the three accompanying illustrations was bought by the writer at an auction sale at Coventry, early in 1905. The late owner, Dr. Orton, of Bedworth, near Nuneaton, described it in his lifetime as a "baby's coffin," discovered in the ruins of the old Abbey Church of St. Mary, Nuneaton, during the rebuilding of the edifice about 30 years ago. No confirmation of this description can be obtained. The "coffin" is cut out of a solid piece of wood. The ornaments—knobs, etc., as shown in the illustrations—have been made by cutting away the surrounding wood, apparently by a saw, trimming up with a knife, and afterwards polished and coloured brown with a red-hot tool. The edge round the top is coloured in the same manner; the hole to be seen on the under side is burnt through. There is not any lid belonging to it in existence, to my knowledge, nor did the late Dr. Orton have one. The wood I believe to

be foreign. The "coffin" is 1 ft. 9½ ins. long by 6 ins. wide by 6½ ins. deep.



Supposed Baby's Coffin found at Nuneaton.
(From Photographs by Messrs. Maule & Co., of Coventry.)

I shall be very pleased to hear any opinions expressed on this article.
Coventry.

T. S. BURBIDGE.

CARVED WOODEN STAY-BUSKS.

Two of the carved wooden stay-busks here illustrated (figs. 1 and 2) are the property of the Editor, and the remaining nine are in the collection of Mr. Edward Bidwell, to whom we are greatly indebted for giving us his kind permission to reproduce them.

Stay-busks of this kind were made by young men for their sweet-hearts in their spare time, and the carving was entirely executed with an ordinary pocket-knife. The carved designs consist of dates indicating when the present was given, initials of the giver and recipient of the present, emblems of love, and geometrical ornament. Most of the stay-busks taper towards the lower end and are triangular in cross section, having a strongly-marked ridge running down the middle. In some cases, instead of being triangular in cross-section, the inside is flat and the outside slightly rounded. Occasionally the stay-busks have a slight curve outwards towards the lower end. The following is a description of the different specimens :—

Fig. 1.—1 ft. $1\frac{3}{4}$ ins. long by $2\frac{1}{4}$ ins. wide by $\frac{3}{8}$ in. thick ; inscribed with initials I P, P C, and W W, and date 1791 ; ornamented on the front with a tulip-shaped flower, two triangles, a heart, and an eight-pointed star ; plain on back ; triangular in cross-section ; curved outwards at the lower end ; purchased in Manchester.

Fig. 2.—1 ft. $1\frac{3}{4}$ ins. long by $1\frac{7}{8}$ ins. wide by $\frac{1}{2}$ in. thick ; the decoration on the front consists of a tulip at the top and bottom, a bird in a tree, and a two-handled vase filled with flowers ; on the back the initials I K E K and the date 1785 ; triangular in cross-section ; much worn by use ; purchased at Shrewsbury.

Fig. 3.—1 ft. $1\frac{3}{4}$ ins. long by 2 ins. wide by $\frac{5}{8}$ in. thick ; inscribed with the initials A H ; the decoration on the front consists of a geometrical diaper pattern, a device composed of intersecting arcs of circles, a heart pierced by two arrows, a bird in a tree, and a tulip in a pot ; the decoration is coloured red and green ; on the back at the top is a rectangular recess for a portrait with grooves for a piece of glass to protect it ; the cross-section is triangular.

Fig. 4.—1 ft. $0\frac{1}{4}$ in. long by $2\frac{1}{4}$ ins. wide by $\frac{1}{2}$ in. thick ; the decoration on the front consists of designs composed of circles and arcs of circles, a lozenge and a pair of hearts, the whole covered with chevron patterns, very finely executed ; inscribed on the back with the dates 1777 and 1781 and the initials I C D ; slightly curved from top to bottom ; convex on the outside.

Fig. 5.—1 ft. $0\frac{3}{4}$ in. long by $1\frac{3}{4}$ ins. wide by $\frac{5}{8}$ in. thick ; it has on the front two lozenge-shaped and two circular recesses with pieces of paper inserted in them, protected in front by glass ; on the former are inscribed the initials E S and small crosses above and below, and on the latter the date, July 8th, 1797, and a rose ; the initials, etc., are coloured with red,



Fig. 1.



Fig. 2.



Fig. 3.

Carved Wooden Stay Busks.



Fig. 4.



Fig. 5.
Carved Wooden Stay Busks.



Fig. 6.



Fig. 7.



Fig. 8.

Carved Wooden Stay Busks.



Fig. 9.



Fig. 10.



Fig. 11.

Carved Wooden Stay Busks.

green and gold ; the rest of the surface is ornamented with a heart, a device composed of arcs of circles, and a tulip flower ; the back is plain ; the cross-section is triangular.

Fig. 6.—1 ft. $0\frac{1}{4}$ in. long by $2\frac{1}{4}$ ins. wide by $\frac{3}{4}$ in. thick ; the decoration on the front consists of three different kinds of geometrical diaper patterns, a heart and a tulip flower, the whole coloured red and green ; the back is plain ; the cross-section is triangular.

Fig. 7.—1 ft. $2\frac{1}{2}$ ins. long by $1\frac{3}{4}$ ins. wide by $\frac{3}{4}$ in. thick ; inscribed on the front with the initials M M ; decorated with a geometrical diaper pattern, a heart pierced by two arrows, designs composed of circles and arcs of circles, and a flower ; the back is plain ; the cross-section is triangular.

Fig. 8.—1 ft. 1 in. long by $2\frac{1}{4}$ ins. wide by $\frac{7}{8}$ in. thick ; inscribed on the front with the initials F D and the date 1789 ; decorated with a heart, lozenges and circles ; plain on back ; the cross-section is triangular.

Fig. 9.—1 ft. $1\frac{1}{4}$ ins. long by $1\frac{1}{2}$ ins. wide by $\frac{1}{2}$ in. thick ; decorated on the front with a heart, a fleur de lys, a circle enclosing a rosette, and geometrical diaper patterns ; inscribed on the back with the initials M M and I S ; the cross-section is rounded in front and flat behind.

Fig. 10.—1 ft. long by $1\frac{1}{4}$ ins. wide by $\frac{7}{8}$ in. thick ; inscribed on front with initials S C ; decorated with a heart, a lozenge, a circle enclosing a rosette, and a plant or flower ; plain on back ; the cross-section is triangular.

Fig. 11.— $11\frac{7}{8}$ ins. long by $1\frac{1}{2}$ ins. wide by $\frac{1}{2}$ in. thick ; inscribed on the front with the initials M P and the date 1749 ; decorated with a geometrical diaper ornament, a heart with a small cross on each side, and a pair of rosettes ; plain on back ; the cross-section is triangular.

BRONZE BOWL WITH ZOÖMORPHIC HANDLES FOUND AT YORK.

THE bronze bowl here illustrated was found with two earthen vessels in excavating for the Gaol in the Castle Yard, York, in 1829, and was



Fig. 1.—Bronze Bowl found at York. Side View.
(From a Photograph by Dr. G. A. Auden.)

presented by Mr. W. F. Scott to the Museum of the Yorkshire Philosophical Society at York,¹ where it can now be seen. It is 8 ins. in diameter and 3½ ins. high, and belongs to the same class as those described in a paper by the Editor in the *Archæologia*, Vol. 56. The chief peculiarities of these bowls are: (1) the zoömorphic handles and rings for suspension; (2) the hollow moulding just below the rim; and (3) the raised circular medallion in the centre of the bottom of the vessel. The beast's head in which the handles terminate projects over the rim, the



Fig. 2.—Bronze Bowl found at York. View of Inside.

(From a Photograph by Dr. G. A. Auden.)

neck forms a loop for the ring to pass through, and the body is fixed by rivets to the side of the bowl. The beast's head hardly varies at all in the different specimens, and generally shows the two ears more or less clearly. With no small amount of perversity, however, on the part of the designer, the body is in many cases made in the form of that of a bird instead of a beast. Often, again, the only zoömorphic feature is the head, and the

¹ *Handbook to the York Museum*, by the Rev. C. Wellbeloved, 1881, p. 156, Case C, o.

body is converted into a circular disc, usually ornamented with enamel or pierced designs. In other instances the outline of the bird's body is



Fig. 3.—Bronze Bowl found at York. View of Under Side.
(From a Photograph by Dr. G. A. Auden.)



Fig. 4.—Diagram of Interlaced Pattern on Bottom of Bronze Bowl found at York.

preserved, but the surface is covered with geometrical patterns in enamel, so as to entirely disguise its meaning. When the decoration consists of enamel, either on the bird-like bodies or on the circular attachments of the handles, the patterns are almost exclusively spiral-work, similar to that found in the early Hiberno-Saxon illuminated MSS. of the eighth century, although an example has been found in Scandinavia with a step-pattern

in enamel. The following specimens illustrate the different kinds of bodies or attachments :—

Disc-shaped bodies with pierced designs.

Wilton House, Wilts.

Faversham, Kent.



Fig. 5.—Bronze Disc, originally enamelled, found in Ireland. Enlarged to about double the natural size.

Disc-shaped bodies with spiral-work in enamel.

Barlaston, Staffordshire.

Chesterton-on-Fossway, Warwickshire.

Middleton Moor, Derbyshire.

Over Haddon, Derbyshire.

Benty Grange, Derbyshire.

Kingston Down, Kent.

Greenwich, Kent.

Oxford.

Crosthwaite, Cumberland.

Barrington, Cambridgeshire.

Oving, Bucks.

Bird-shaped bodies with spiral-work in enamel.

Needham Market, Suffolk.

Trinity College, Cambridge.

Bird-shaped bodies conventionalised but not disguised by ornament.

York.

Bowls such as those we are describing are generally made of very thin hammered bronze, so that they were especially liable to destruction. In consequence, hardly any perfect specimens found in England are now in existence. The only two we know of are those in the York Museum and at Wilton House, Wilts. In all other cases the bowls have been crushed and thrown aside or lost, and the handles, being less perishable, are the only portions which have survived. The York example is a particularly interesting one, and very nearly resembles a bowl found at Skomrak, in Norway, illustrated in O. Rygh's *Norske Oldsager*, fig. 726. The York bowl has circular medallions of thin silver plate in the middle of the bottom both inside and out, ornamented with interlaced work' (fig. 4). The bodies of the birds on the handles are treated conventionally with small spirals at the tops of the wings, and a ridge along the centre of the body.

We are indebted to Dr. G. A. Auden, of York, for permission to reproduce his photographs of the bowl.

The last illustration (fig. 5) shows a bronze disc with recesses for enamel, which probably was fixed on the bottom of a bowl of the class we have been describing. It was found in Ireland, and is now in the Museum of the Royal Irish Academy in Dublin. The photograph was kindly supplied by Mr. George Coffey, M.R.I.A.

Notices of New Publications.

"FORTY YEARS' RESEARCHES IN BRITISH AND SAXON BURIAL MOUNDS OF EAST YORKSHIRE," by J. R. MORTIMER (Brown & Sons, Ltd.), is the most important work on the prehistoric sepulchral remains of this country that has appeared since Canon Greenwell's *British Barrows*. Mr. Mortimer has recorded the results of his exploration of about 300 tumuli on the Yorkshire wolds in a magnificent quarto volume, beautifully printed and lavishly illustrated from drawings made by Miss Agnes Mortimer. The antiquities derived from these tumuli were for nearly twenty years kept in the author's private dwelling-house, but the size of the collections at last

¹See Allen and Anderson's *Early Christian Monuments of Scotland*, p. 302, pattern No. 789. This pattern also occurs in the Book of Kells and on pre-Norman crosses at Clonmacnois, Kilkispeen, and Termonfechin in Ireland, and at Dupplin, Eilan Mor, and Kilmartin in Scotland.

became so great that in 1878 a special museum was built to contain them in Lockwood Street, Driffield. Mr. T. Sheppard, the Curator of the Hull Museum, by whom the volume has been edited, expresses a hope that the Mortimer collections will be eventually removed to Hull, where they will be much more easily accessible to the general public than they can ever be at Driffield. The whole of the barrows opened by Mr. Mortimer are situated on the wolds to the north and south-west of Driffield. The geological formation of the wolds is chalk, with the same undulating surface that is characteristic of the downs in the south of England. The wold country is surrounded by a steep escarpment, which acts as an effective barrier between it and the outside world. From the top of the escarpment magnificent views are to be obtained on a fine day of the

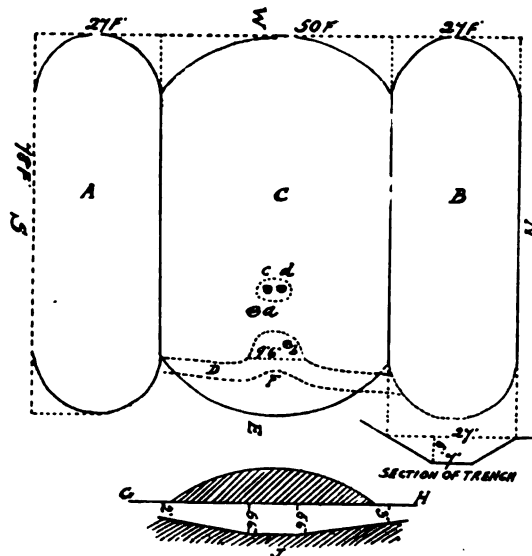


Fig. 1.—Long Barrow, No. 110 of the Hanging Grimston Group.

surrounding plains below. The railways follow the foot of the escarpment, but carefully avoid crossing the higher parts of the wolds. The country is dreary and uninviting, with a few small villages scattered here and there at long distances apart, so that there is nothing to tempt the ordinary tourist to go out of his way to explore the inmost recesses of the wolds. Up to a comparatively recent period the land must have been open and uncultivated, which accounts for the large number of prehistoric remains still to be found in the district. Good roads and the plough are, however, rapidly advancing the cause of civilisation, with the inevitable result of sweeping away every trace of the past. It is fortunate, therefore, that Mr. Mortimer was able to begin his explorations as early as he did, for in a very few years more there would be nothing left to explore. The

barrows on the wolds are usually arranged in groups on high ground commanding an extensive view of the surrounding country. Mr. Mortimer records the exploration of fifteen of these groups. By far the larger proportion of the barrows are the round kind of the Bronze Age type. Only two long barrows of the Neolithic period were opened. The construction of both of the long barrows is peculiar, there being a ditch at each side, not continued round the ends of the mound. The material for the mound seems to have been obtained from the ditches. The most interesting of the two long barrows is No. 110, of the Hanging Grimston group (fig. 1). Beneath the barrow was found a pit-dwelling, access to which was obtained by two inlined passages. This barrow yielded two round-bottomed or bowl-shaped pottery vessels¹ similar to those found in some of

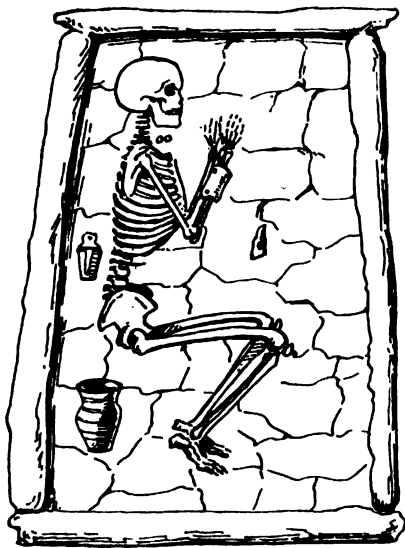


Fig. 2.—Plan of Cist in Barrow No. C. 38 of the Driffield Group.

the dolmens in Brittany. The grave-goods derived from the round barrows do not differ materially from those found with Bronze Age interments in other parts of Great Britain. The very valuable tables at the end of the volume show clearly the proportions of burnt and unburnt bodies, together with the grave-goods deposited with each. These tables form an admirable supplement to those given by Dr. Thurnam in the *Archæologia*. The finds include several objects of exceptional interest, such as perforated axe-hammers, extremely finely made diamond-shaped and leaf-shaped flint arrow-heads, a bone wrist-guard with gold studs, bronze dagger-blades, and urns of unusual form, one with a handle and another with a

¹ A Neolithic bowl of this description may be seen in one of the Late-Celtic cases in the British Museum.

cover. Amongst the jet objects are conical buttons, a necklace, and some objects of nearly rectangular shape, with a hole through them, to which no probable use has yet been assigned. Most of the primary interments in the barrows were placed in graves dug in the chalk. Stone cists, which are comparatively common in many districts, are here conspicuous by their absence, owing, no doubt, to the difficulty in obtaining suitable slabs of



Fig. 3.—Bronze Handle of Iron Sword from North Grimston.

large size. In many instances the interment was protected by timber, which was more easily procurable. An exceptional example of a stone cist was found in Barrow No. C. 38 of the Driffield group (fig. 2). It contained a skeleton in a doubled-up attitude with amber beads round the neck, a bone wrist-guard on the wrist, a drinking-cup urn, and the head of a hawk. Leaving the Bronze Age and coming to the Late-Celtic

period, we find the sepulchral remains of much greater rarity. One or two of the Late-Celtic objects illustrated are deserving of attention, more especially the iron sword with an anthropomorphic bronze handle from North Grimston¹ shown on fig. 3, and the wheel-headed bronze pin, inlaid with coral, from Grimes' Graves. The Anglo-Saxon and Roman finds need not detain us, as they are of minor importance. The section which deals with cruciform excavations in barrows used by the Anglo-Saxons as Moot Hills and embankment crosses, opens up some curious and hitherto little-explored fields for archæological research. We have endeavoured to give some faint idea of the various subjects of interest in this fascinating volume, in the hope that many of our readers may be induced to add it to their book-shelves. In conclusion, we must heartily congratulate Miss Agnes Mortimer on the beauty and obvious accuracy of the numerous plates and other illustrations with which the book is adorned.

We are indebted to the Publishers for the loan of the blocks by which this notice is illustrated.

“A GUIDE TO THE ANTIQUITIES OF THE EARLY IRON AGE OF CENTRAL AND WESTERN EUROPE IN THE BRITISH MUSEUM.” (Printed by order of the Trustees and sold at the Museum.) It is stated in the Preface that the *Guide* was written by Mr. Reginald A. Smith under the direction of Mr. C. H. Read, whatever that may mean. It is a great pity that the original spelling of the term Late-Celtic adopted by the late Sir A. W. Franks should not have been adhered to by his successor as keeper of the Department of British and Mediæval Antiquities. The change to Late-Keltic seems to be altogether unnecessary. The best feature in the *Guide* is its profuse illustration, there being 147 cuts in the text, and seven plates, two of which are coloured. The general get-up of the volume leaves nothing to be desired as regards the printing, illustrations, and the ruddy binding. It is to be feared that the letterpress is of far too abstruse a nature to be understood by the ordinary visitor to the Museum, for whose benefit presumably it was written. On the other hand, the student will not be able to learn much from it, because no references whatever are given to the sources whence the information has been derived. Dr. Otto Tischler's name is mentioned several times as a leading authority on the archæology of the Hallstatt and La Tène periods, yet how many of the ordinary readers would know that he was a professor of Kœnigsberg, and that his papers are all buried in the transactions of learned societies in different parts of Germany. The works of Dr. Reinecke, another authority quoted, are not to be found in the library of the Society of Antiquaries. In other cases the authors have, in their anxiety to be quite up-to-date, mentioned theories, such

¹ For similar swords from Salon (Aube) and Salmona, Aquila, see British Museum *Early Iron Age Guide*, p. 78.

as those about the iron currency-bars on p. 150, and the tin trade in the Isle of Wight on p. 84, which have not yet been published. Moreover, these theories, which are quite open to question, are treated as if they were generally accepted by archæologists. All sorts of *ex cathedra* statements are made throughout the volume without the slightest attempt to prove them or to give references to the source whence the heresies were derived. The *Belgæ* are said to be half Teutonic (p. 2); the true Kelt (*sic*) was of medium stature with black or dark brown hair and eyes (p. 13); yellow enamels are a proof of late date (p. 143); Late Keltic (*sic*) art in Scotland and Ireland is all later than the Roman conquest of Britain (p. 144, 145); the ornamented stone balls of Scotland are referred to the pagan Roman or post-Roman period, notwithstanding the fact that two at least are decorated with Bronze Age spiral patterns. We have not space or patience to criticise this work further. The chief blot on the book is the calm way in which all the leading writers on Late-Celtic art have been ignored, apparently with the idea that the importance of the authors would be magnified thereby. We look in vain for any mention of such names as Dr. Joseph Anderson, Professor W. Boyd Dawkins, or George Coffey. It is a great pity that this *Guide* was not entrusted to someone outside the staff of the British Museum, as in the case of the South Kensington Museum handbooks, all of which are thoroughly readable without any sacrifice of scientific accuracy being made.

J. ROMILLY ALLEN.

"THE CLYDE MYSTERY," by ANDREW LANG (Glasgow: James Mac Lehosé & Sons), is an amusing little book dealing with the now celebrated forgeries from the hill fort at Dunbuie and the pile structures at Dumbuck and Langbank, on the Clyde, near Dumbarton. The work is chiefly a counterblast to Dr. R. Munro's recently-published *Archæology and False Antiquities*, but none of the arguments, however ingenious, induce us to modify our opinion as to the spurious nature of the so-called totems, *churingas*, amulets, and other absurd finds on the Clyde sites. Dr. Andrew Lang is, as everyone is aware, an accomplished folk-lorist and journalist, but he neither is nor pretends to be an archæologist of wide experience. We think, therefore, that the adverse opinions as to the genuineness of the totems, etc., freely expressed by men of the standing of Dr. R. Munro, Prof. W. Boyd Dawkins, and Mr. C. H. Read, of the British Museum, should carry more weight than all the arguments to the contrary brought forward by such amateur archæologists as Dr. Andrew Lang and the Rev. J. Dukinfield Astley. Amongst the alleged antiquities from the Clyde sites are sketches engraved on the shells of Blue Point oysters. Even so credulous an enthusiast as Dr. Andrew Lang cannot swallow these. All the finds are now in the National Museum of Antiquities of Scotland, in Edinburgh, and what we want to know is why,

instead of indulging in futile arguments which lead to nothing, the whole matter cannot be referred to a jury of experts to settle the question of the genuineness of the *churingas*, etc., once for all. Why does Dr. Andrew Lang call the Society of Antiquaries of Scotland sometimes the Scots Society of Antiquaries, and at other times the Society of Scottish Antiquaries, and what in thunder has Sir Francis Tress Barry, M.P., done that he should be called Sir Francis Terry? The book has no index, and the general carelessness which it exhibits suggests the idea that it was written on the backs of old envelopes to beguile the tedium of some long railway journey.

"HANDBOOK OF ENGLISH ANTIQUITIES," by GEORGE CLINCH, F.G.S. (L. Upcott Gill), is intended to "be of real use to those who have no time, opportunity, or desire to consult more pretentious and costly publications," and "the writer's aim has been to make his descriptions intelligible, even to those of his readers who may possess only a very slight acquaintance with archæology and archæological terms." In a book of 350 pages it would, of course, be quite impossible to deal adequately with the antiquities of England from the early Stone Age to the eighteenth century of our era. The author has, therefore, wisely limited himself to the consideration of such objects as are of a collectable character. In fact, it is to the intelligent amateur and the ubiquitous collector that Mr. Clinch addresses himself, rather than to the dried-up old fossils of Burlington House or the British Museum. As the collector is certain to be imposed upon at some time in his career, either by a dealer, a brother collector, or a manufacturer of spurious antiquities, Mr. Clinch is wise to devote some space to forgeries and the means of detecting them. Illustrations are given of some first-rate imitations of Palæolithic implements made by Mr. Herbert Toms, of the Brighton Museum, which might deceive the very elect. Should Mr. Toms ever fall on evil days (which God forbid) he will always be able to make a decent living out of the credulous collector. Coming down to the later period, two geniuses, known as Billy and Charley, flooded the market with sham mediæval brass medals and leaden figures, which were eagerly sought after by collectors, notwithstanding the fact that many of them bear dates as early as 1000 in Arabic numerals, combined with inscriptions in debased Lombardic capitals. At the time when the Thames Embankment was being made, the firm of Billy and Charley did a roaring trade, and their forgeries are still to be seen hanging in the windows of curio shops in London, held out as a bait to the unwary. We strongly advise our readers to buy Mr. Clinch's useful little handbook, which will be much cheaper than being cheated for lack of the knowledge it contains.

"WHERE TO LIVE ROUND LONDON," edited by PRESCOTT ROW, with a chapter upon the Geology and Subsoils by W. H. SHRUBSOLE, F.G.S.

(The Homeland Association, Ltd.)—In the account of the geology of the London district, Mr. Shrubsole tells us that the Eoliths have come to stay. Well, for the matter of that, so have road-hogs and mothers-in-law, but all the same, we cannot help Mr. Shrubsole's troubles. Eoliths are more suitable for road metal than for serious discussion.

"THE PRESERVATION OF ANTIQUITIES," by Dr. FRIEDRICH RATHGEN, translated from the German by G. A. AUDEN, M.D., and H. A. AUDEN, D.Sc. (Cambridge University Press).—This book breaks completely new ground, for as far as we know, there is no other work devoted to the subject in English. The first part describes the chemical changes that various organic and inorganic substances undergo when buried in the earth, submerged in water, or exposed to the air for a great length of time; and the second part deals with the preservative methods adopted in the principal museums abroad. The illustrations show the remarkably successful results obtained in removing malignant patina from bronzes and coins by the electrolytic methods of Finkener and Kräfting. The portion of the book which gives instructions as to how to treat iron objects will probably be found the most useful to museum curators in this country, and had these methods been practised some time ago, numerous iron antiquities would now be in existence that have fallen into hopeless decay. Jacobi's method, as used in the Saalburg Museum at Homburg, strikes us as being somewhat too drastic. It consists in causing the iron rust to flake off by heating the object in the fire of a forge. The translators are to be congratulated on having executed their task so admirably. They have conferred a great boon on curators and collectors. It is a book that no museum or antiquary's library should be without.

"THE HISTORY OF DITCHLING IN THE COUNTY OF SUSSEX," by HENRY CHEAL, JUNR. (Lewes and South Counties Press, Ltd.), is a useful little book, full of good illustrations. Ditchling, as many of our readers are no doubt aware, lies at the foot of the northern escarpment of the South Downs, seven miles north of Brighton and a mile and a half east of Hassocks railway station. The village gives its name to Ditchling Beacon, 813 feet above sea level, almost the highest point on the South Downs. The church of St. Margaret is a well-proportioned cruciform structure of the thirteenth century, with a pyramidal roof to the central tower. The illustration of the building shows how good an architectural effect can be produced by very simple means. In this respect it reminds one of some of Mr. James Brooks' modern ecclesiastical work. The village also possesses one or two good specimens of half-timbered domestic architecture—the "Ancient House" being extremely picturesque. An illustration is given of a remarkable cross cut in the turf of the escarpment of the Downs, directly opposite Plumpton Place. The cross has three equal arms, each 50 feet long. It evidently belongs to the same

class as those recently described by Mr. George Clinch in the first volume of the *Victoria County History of Bucks.* Mr. Clinch suggests that they are pre-historic, but "we hae oor doots." The English ortolan abounds on these hills in the autumn, and it is just within the bounds of possibility that some mediæval monkish gourmet may have caused the cross to be made as a thank-offering to Providence for having provided him with such succulent morsels. At a dinner given by the Earl of Dorset to Charles II. and his brother, the Duke of York, no less than twenty dozen ortolans were consumed: It makes our mouth water to think of it.

News Items and Comments.

THE HULL MUSEUM.

THE Municipal Museum at Hull has recently acquired an extensive and valuable addition to its collection of local Roman, etc., remains.

It consists of the life work of a somewhat eccentric character, Tom Smith, of South Ferriby, locally known as "Coin Tommy." The specimens are principally of Roman date, and include over 2,000 coins, nearly 100 fibulæ of a great variety of patterns, several dozen buckles, pins, dress fasteners, ornaments, scrap ends, bosses, spindle whorls, armlets, spoons, beads, objects of lead, etc. Amongst the fibulæ are two of altogether exceptional interest, as they bear the maker's name upon them (AVCISSA). Only two examples of brooches marked in this way have previously been found in Britain (in Somerset), though they are recorded in France, Germany, Italy, etc. (see F. Haverfield's paper on the Avciassa fibulæ in the *Archæological Journal*, Vol. 60, 1903, pp. 236-246).

There is also an extensive collection of pottery, including many vases, strainers, dishes, etc., in grey ware, as well as many fine pieces of Samian ware, several of which contain the potters' marks. In addition to the coins there are several hundred specimens, and as they were all found within a mile or so of each other at South Ferriby they represent a very valuable series. Most of them were collected many years ago, when a Roman cemetery, in the cliffs at that point, was being washed away by the Humber. Nowadays very few specimens, excepting a few pieces of pottery, are to be found in the vicinity.





THE HEREFORD RELIQUARY.

From a Photograph by John Thirkwall, Hereford.

THE HIGGINS REPLY

BY J. H. HIGGINS



The Reliquary



Illustrated Archæologist.

APRIL, 1906.

Steetley Chapel, Derbyshire.

AMONG the many beautiful buildings of which Derbyshire can boast, there is perhaps none of an ecclesiastical character which can in any way compare with the Norman church of Steetley.

It lies in the North-East corner of Derbyshire, in the Hundred of Scarsdale, and the Parish of Whitwell. Yorkshire very nearly claims it as hers, and, no doubt, Nottinghamshire would be pleased to embrace it ; but to Derbyshire it belongs, and the county should be proud of its tiny possession, as being one of the most perfect little Norman churches to be found anywhere, which has been, by the good young men of "The Ecclesiological—late Cambridge Camden—Society," described as "a curious, (?) complete specimen" of the Norman period.

Not only is the church itself of such a beautiful character, but it is also unspoiled by enriched additions of mediæval times, and, standing as it does in the centre of a yew and holly wood of proportions well suited to its own diminutive size, it forms a picture which cannot be forgotten by either the casual and ignorant visitor, or the lover of ecclesiastical art and architecture. It stands in no village, to cause groups of noisy children to break its

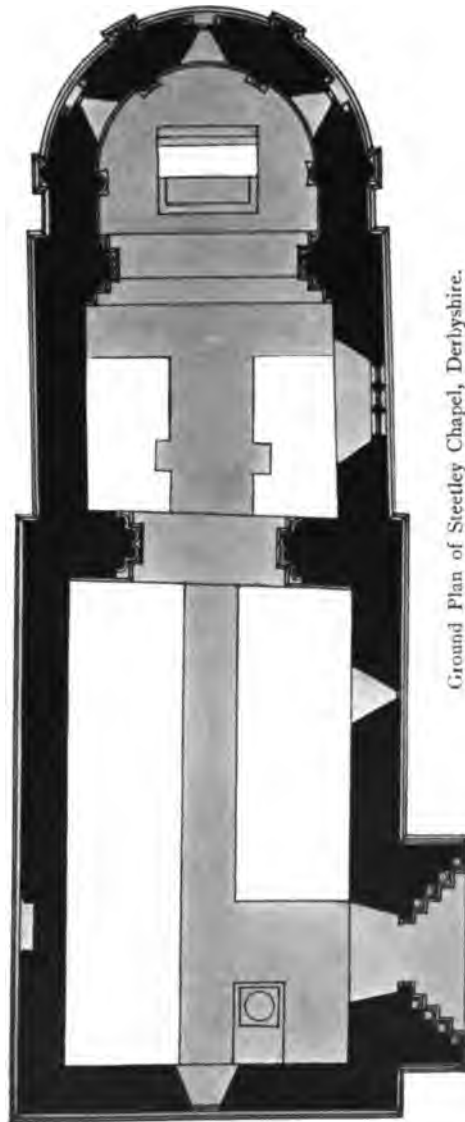
quietude and loneliness, and the only houses near it are a picturesque farm on the east and a very ugly modern "residential mansion" at the west end, which latter is, however, about one hundred yards from the chapel-yard fence, and is well screened from view by the trees. Its beautifully toned stonework and moss and lichen-covered red tiled roof complete the picture, forming an harmonious whole, such as an architect and landscape painter might have imagined only together. Pass through the south doorway, and but step inside the tiny nave, and you are yet more powerfully seized, charmed, and altogether laid under the spell of the place. Inside all is gloom, with small patches of sun sufficient only to light up the enrichments of vaulting shafts, ribs, and arches. Some idea may thus be gained of what the church was like in the days of its founders, when the windows of the apse, either glazed with horn or devoid of any protection from the elements, shed a dim light on to the altar and the officiating priest, the only person in those days who required the light for reading purposes. There is now in the south wall of the nave a window of fourteenth century design and workmanship, which, while rather spoiling the effect of gloom and mystery, yet is an absolute necessity for present day requirements. I have visited this little stone gem in winter, when it was absolutely impossible to see the interior at all, although the day was bright, for the evergreen trees outside do much to hinder the free passage of the sun's rays. My last visit was on a blazing day at the end of June, with a sky like brass, yet, even then, there was not enough light for the needs of photography; and had it not been for the kindness of the Rector of the mother-church of Whitwell, the Rev. Canon Mason, who gave me leave to use burning magnesium wire for lighting purposes, I should have been unable to secure any permanent record of the beauties of its internal decoration. A curious modern feature, and one which must appear very cheery on a gloomy winter's day, is the large open fire-place at the north-west angle of the nave. I have never before seen such an arrangement, though I have seen the *whole* heating apparatus, built of white brick, situated in the north aisle of a remote Cornish church.¹ This little church of Steetley was for years used as a fowl house, etc., being roofless, and fast falling into irreparable decay. With regard to its condition, Dr. Cox, whose *Notes on the Churches of Derbyshire* are well known, writes to me thus:—

¹ Luxulyan.

"I was the first to draw attention to its disgusting degradation about thirty-five years ago, when I found pigs folded in it, and wrote off at once to old Mr. Gladstone about it, as Trustee of the Duke of Newcastle's estate; then I preached at the opening of it."

Sufficient praise cannot be given to the talented architect, Mr. Pearson,¹ who effected such a complete and scrupulously correct restoration; he has indeed succeeded, and any one who possesses a knowledge of what should be in ecclesiastical architecture, will at once recognise that the spirit of the old work has not been obscured, but has been carefully fostered, and here borne fruit. There has been no modern "Norman" vestry building, or serious alteration of any sort which could in any way destroy the charm of the place. The interior has been simply furnished, there having been no ostentatious monumental slabs used to decorate the walls, or large brass

plates on the church furniture announcing that *Somebody* has given *Something* to the Glory of God, which more often means the



Ground Plan of Steetley Chapel, Derbyshire.

¹ To his firm I am indebted for permission to use the above ground plan, which was kindly made on purpose for this article.

reverse, as the name of the donor is displayed in as conspicuous a place as possible. All this is missing at Steetley, where everything is quite plain and simple—down to the very chairs, which are a welcome relief after the usual highly polished, shiny, new pitch-pine pews in such common use now-a-days.

Dr. Cox has, in his well-known *Notes on the Churches of Derbyshire*, given a clear pen-picture, from which what has been added in modern times, *i.e.*, at its restoration, which is but little, can be very easily separated from the earlier work which has been “touched up.”

This account is enriched by two excellent photographs of the interior, which show what state of dilapidation the fabric had reached. One shows the chancel arch, and the other the interior from the west end. The latter, which looks very queer when compared with fig. 6, shows masses of ivy, which has crept over the roofless walls of nave and chancel, and hangs down in such a manner that the whole of the upper part of the apse arch is obscured by it.

Steetley, in its early days, was a chapelry of Whitwell—as it now is—but later it is spoken of as being entirely distinct and a parish of itself, having its own rectory. The advowson of the church, for some years prior to 1391, belonged to Anker Frecheville, in which family it was retained till its conveyance to the family of Wentworth, in Queen Elizabeth's time. Lysons makes the curious mistake of placing the date of this conveyance in 1571, for eight years later, in the will of Peter Frecheville, the advowson and manorial rights, etc., of Steetley, are left to John Frecheville; thus the conveyance must have been during the latter's time, and *after* the year 1579.

Dr. Cox considers that either Gley de Briton, or one of his four sons, was the founder of this church, which would be shortly after the Domesday survey; he also places the date as between 1135 and 1154.

In 1883 the Derbyshire Archæological Society got the benefit of a theory advanced by Canon Mason, vicar of the mother-church of Whitwell; this theory, which was strongly upheld by Mr. Mosey, agent to the Duke of Leeds, was that, presuming the neighbouring village of Thorpe Salvin was—as some believe—the site of the well-known Castle of Front de Boeuf, then the Chapel of Steetley was no other than the ruined shrine at which the Black Knight was hospitably entertained by “the holy clerk of Copmanhurst,” of

Sir Walter Scott's *Ivanhoe*. Mr. Mosey has shown that the old hall of the Salvins was not the prototype of Torquilstone, but he considers Canon Mason's claim for Steetley as fully justified.

Dr. Cox, in his *Notes on the Churches of Derbyshire*, quotes the reply of Mrs. Adin, of Chesterfield, which was sent in answer to his enquiries as to the date at which this lovely building was first allowed to moulder.

She says :—" My father's family, on the maternal side, held for some years the farm upon which the chapel of Steetley stands, under the Duke of Norfolk. The chancel was used



Fig. 1.— Steetley Chapel, from the South-West.

by them as a shelter, and the yard as a fold for sheep ; that would be about a century ago. Some time prior to that, upon the land in the chapel yard being ploughed up, a jar was discovered containing coins ; upon its being opened a paper or parchment was found, with the words, ' Rather the Devil than Oliver ' written upon it."

It is rather strange to bury a vessel full of coins, as a sort of present to his Satanic Majesty, in a *church-yard*. This was evidently the hoard of a staunch Royalist ; and by " Oliver," no doubt, Cromwell was meant.

In October, 1875, an impressive meeting and service was held within these crumbling walls, and then the scheme of restoration was first mooted, and almost immediately proceeded with, thanks to the energy of the Vicar.

The restoration, as we have already said, was carried out with the greatest care, the only real differences or departure from the original design being the bell-cote and the substitution of five orders in the south doorway for three in the original.

It once again serves its original purpose as the House of God, and not a pig-sty or fowl house, and, what is almost as important, looks much as it used to do save for the red-tiled roof, instead of the leaded one in use before. The thanks of every ecclesiologist are due to Dr. Cox for his determined action.

THE EXTERIOR.

The building consists of three main parts. An aisleless nave, with shallow south porch, or entrance, and an apsidal chancel of altogether diminutive size. The porch is illustrated in fig. 2, while fig. 1 shows as much as can be seen of the nave and porch; and figs. 3 and 4 represent the eastern end and northern side of the apse.

Both porch and apse are much enriched, while the nave is destitute of any serious ornament, save the handsome corbel table, which extends along the upper part of its walls on both north and south sides. The corbel-table also extends to the apse, which is further enriched by an effective string-course, which passes below the minute windows and forms a sill for them.

The apsidal chancel is ornamented with the string-course just mentioned, also the row of corbels at the roof-line; four buttresses help to relieve the walls of the weight of the stone groining, of which the roof consists. These buttresses are, besides being useful, very ornamental. They have characteristic bases and capitals, and are of a flattened character, being very shallow, with rounded edges. Down the centre of the main pillar runs a narrow shaft, which terminates flush with the overhang above the corbel heads. The string-course is carried over the buttresses, and the continuity of the ornament is thus preserved. The string-course is ornamented with a beautiful band of purely conventional foliage, consisting of a continuous line or main stem, sinuous in form, from which, alternately above and below, spring short stems terminating in leaf forms. The little stem, when it springs from the main wavy stem, turns over, and the leaf then grows on the

opposite side of the main stem to that from which its stalk springs. This is a fairly common ornament, particularly on fonts, during the last fifty years of the Norman period, and, even after the demise of the style of architecture which gave it birth, it flourished for a short time in the Early English period, which suc-



. Fig. 2.—South Porch, Steetley Chapel.

ceeded it. The Norman fonts at Thorpe Salvin,¹ Yorks.; Wansford,² Northants; West Shefford, Berkshire, and those of the Early English period at Burrow,³ Leicestershire; Barnack,⁴ Northants. bear this ornament.

¹ *Vide Reliquary*, vol. xi., p. 266.

² Simpson's Fonts, p. 13.

³ *Ibid.*, p. 27.

⁴ *Ibid.*, p. 37.

The windows, one of which is shown in fig. 5, as is also the string-course, are of a character quite at variance to the rest of the apse. A first glance would convey the impression of work but a short space removed from the Saxon era, but on closer examination the Norman style is manifest. These windows have been wrongly illustrated as having the peculiar baluster-like shafts,¹



Fig. 3.—East end of the Apse, Steetley Chapel.

and the long thin cap-stones which, together, would be certainly taken for pre-Norman work. The typical long stones of Saxon type are there, but the pillars are perfectly plain and have no "waist," or compressed space, in the centre and ends, such as would help to form the Saxon baluster. The caps of the side

¹ Dr. Cox's *Little Guide to Derbyshire*, p. 240, and *Notes on the Churches of Derbyshire*, vol. i., p. 422.

shafts take the form of the regular Norman cushion, while the bases consist of graduated circular-sectioned mouldings, such as is often found in Saxon windows. A base of this type may be seen in the Derbyshire church of Bradbourne. The heads of these lights consist of one stone cut to form, on the lower side, a semi-circular arch, round which is a plain ring of rounded moulding.



Fig. 4.—North side of the Apse, Steetley Chapel.

The three windows which light the chancel all have the same characteristics and are of the same size. It will be noticed in fig. 4 that the arch-stone to the window shown there, is broken in two. Most architects would have abstracted this and supplied its place with a brand new copy ; but here the love of the old work has proved too strong, and the original stone has been mercifully spared the indignity of demolition.

The corbel-table consists of grotesque heads, floral ornaments, and knots. The knot, which is several times repeated, is one which is often found on cross-shafts of pre-Norman date: as at Norbury, Derbyshire; Ilam and Checkley, Staffs.; also on several Norman fonts in Norfolk; on the tower of St. Peter's Church, Northampton; on various incised sepulchra' slabs at Bakewell and Hartington, Derbyshire; and on the walrus ivory chessmen from the Island of Lewis. Mr. Romilly Allen considers it to be of Scandinavian rather than of Celtic origin.¹

Much of the charm of this dainty little chancel is lent by the bee-hive-shaped roof of weather-stained red tiles. The top of the wall is some feet lower than the corresponding side-walls of the nave, as fig. 4 will show.

The base of the wall of this apse is clearly to be seen, as it rests on a sort of stone platform, down to which the base of the wall gradually widens like a flight of steps. Looking at the east end of the church, as in fig. 3, the whole thing appears to be no larger than a good big tree-trunk, that might be encircled by one's arms.

The Nave is a comparatively plain affair by itself, but is none the less so designed as to show off its protrusions—the apse and porch—to the best advantage. It is, unfortunately, quite impossible to obtain a clear and unobstructed view of the whole church, owing to the close proximity of the trees among which it finds shelter. Fig. 1 shows the one point of view from which everything but the modern bell tower, or rather bell-cote, can be seen.

The windows of the nave are thus arranged. At the west end are two narrow, arrow-like slits, with rounded heads; one can be seen in fig. 1, and the other is above it in the gable end. On the south side are two, also, a narrow round headed light on the east of the handsome entrance, and the other a window of fourteenth century design, simple and plain, but most effective and useful, to the east of the last mentioned. Between these two windows is a wide, flat, shallow buttress, which is destined to bear the outward strain on the walls, caused by the massive arch within. On the north side is a narrow slit of a window, like that occupying a similar position near the door of the south side. Further, to the west of this, is another window, now blocked up, which is of quite a different type from any of the others. It is round-headed, much larger,

¹ *Derby. Arch. Soc. Journal*, vol. xxv., p. 101.

and wider. It is so close to the ground that its use as a window may well be questioned (*vide* ground-plan); but it seems unlikely that the Norman architect would have caused a direct draught through the church by having two doors facing one another, neither would it really be a necessity, as it is such a *very* short distance round the west end to the principal doorway on the south side. However,



Fig. 5.—South Window of Apse and moulded String-course, Steetley Chapel.

it is very possible that this may have been a little door constructed to avoid opening the larger one, and thus admitting a blast of chilly wind in winter; just as at Mullion, in Cornwall,¹ a tiny trap-door was cut in the larger west door, from which, most probably, dogs, which entered with their masters and had caused a disturbance,

¹ *Reliquary*, vol. vii., p. 128.

could be summarily ejected, without the squeaking and noise consequent upon the opening of the bigger door, and resulting disturbance of the congregation owing to that and the cold inrush of air.¹

This blocked opening has its head constructed of several stones, and not in the same manner as the others.



Fig. 6.—Interior of Steetley Chapel, looking East.

The corbel table, which is continued on both sides, but not at the west end, is very like that round the apse, but it supports a string-course, above which the walls rise a foot or more, before the roof is joined. The best preserved corbels are near the south porch, and at the east end of the north side. They consist, like

¹ A north door would, in winter, let in colder air than a south one, but not in such quantities. Dr. Cox considers it to have been a door.

those of the apse, of grotesques, foliage, and the same knot of which mention has been made. The string-course and its supporting corbels are broken in one place by the south porch roof.

The south porch is of such a nature as to hardly merit the title of "porch" at all, as it in no way fulfils the chief function of that addition, *i.e.*, to be a shelter. It is very shallow, the various orders of the magnificent doorway taking up the whole overhead space to the absolute lintel stones of the door itself. Fig. 2 shows it from the east side. It is merely a magnificent entrance



Fig. 7.—Capitals of Chancel Arch of Steetley Chapel. North side.

formed to impress those who entered with the character of the building they were approaching. If it was ever just the same at the time when it was originally erected, one can imagine the eager group, ready to admire and criticise the work of their fellow Normans, gathered about this entrance to their place of worship; for at one time Steetley was a separate parish, and can have been but sparsely populated, to judge from the dimensions of its church. There was a Norman church at Whitwell, too.¹

The principal features of the porch are the doorway, an

¹ Whitwell, three miles distant, is the mother church now.

unnecessary corbel-table above it, and over this a pediment filled with lattice-work, in the recesses of which are various little diapered ornaments.

The doorway consists of an arch of five orders, supported on a similar number of shafts, of which only the centre three are carved, and these most richly. The outer is quite plain, lending extra depth, apparently, to the doorway as a whole. The two outer shafts and their capitals are modern work of a most delightful type; this applies to both sides of the doorway, east and west. The other two shafts, between the new ones and the door posts themselves, are original, and were evidently at one time richly carved with foliage, save the outer of the two, which, on the west side shown in the photograph, seems to have been carved with little groups of men and animals, as is its next-door and outside neighbour of modern work, carved in imitation of the older. The two innermost orders of the arch seem to be original, the inner being quite plain, and the outer of the two enriched with characteristic beak heads. The modern caps of the two outer and new shafts on each side are beautiful examples of a true conception of the original style of the older work.

At the angles of the porch, on the exterior, are two other plain modern shafts and capitals, one on each side. Across the tops of these and the interior ones, runs a string-course, which has no counterpart on the nave walls.

The corbel-table and its heads are quite new, but well designed to harmonise with the original work; so, too, is the enriched gable above, with its various forms of diapered designs cut in the squares. Under the eaves are two short string-courses, one on each side, but at a different level to that on the front. Between these and the exterior angle-shafts below are perfectly plain sunken shafts, also one a side.

A comparison of the style of this door, with that of the ornament in the chancel or apse, shows that there is a wide difference, indeed, so much so, that they might have been constructed at totally different times, as though the nave had been completed before the addition of the apse, owing to some cause having temporarily stopped the work, such as the "Black Death" of later mediæval times. This is more noticeable in the interior.

THE INTERIOR.

As I have already said, the interior of this little edifice is very gloomy. Its general features and appearance may be fairly grasped from the photograph (fig. 6), though this, of course, gives but little idea of the darkness within, as it was taken by magnesium flash-light. The nave is perfectly and severely plain, save for the first of the two fine arches, one of which separates it from the chancel, and the other is that which divides the latter from its apsidal termination. This latter arch, though not in the nave, gives the chancel arch a richer appearance, as it can be seen



Fig. 8. —Capitals of Arch to Apse, on North side of Steetley Chapel.

through the arch separating nave and chancel. On entering the fine south doorway one comes on the font ; it is a modern creation, but of a good late Norman design, though plain. It stands almost in the south-west angle, while in the north-west angle is the open fireplace already alluded to.

As one stands by the font, the view shown in fig. 6 is to be seen, and in this the two archways of chancel and apse look very fine.

It is not probable that there was ever a tower between the chancel arch and that separating the chancel from the apse, if there was, it would have been a very queer shape—in fact, oblong, and the broader sides facing north and south, for the chancel is

very long, for the date of its erection, in comparison with the nave. Each is 26 ft. long, and being only 13 ft. wide the effect would be distinctly unusual. The width of the nave is only 15 ft.; the part which was the original chancel, as in the present church, is roofed over, and has a small modern bell-cote over it, which, I think, is perhaps the least satisfactory part of the whole scheme of restoration; but really it is too trivial a matter to grumble about. The effect of a short tower would have been grand in the extreme, and the addition of a short pyramidal roof, or spirelet, would still further add beauty to an already beautiful building. The general effect of the interior is, although gloomy, very light, as opposed to heavy. This absence of ponderous ornament and its concurrent ponderous appearance is, I think, a good deal owing to the fact that there are no side aisles and clerestory, therefore no piers are needed to uphold the arcades, for short stout Norman pillars always give the appearance of ponderosity. On the other hand, however, this absence of clerestory and side aisles, with their windows, tends to create a greater gloom.

The two arches are very similar in construction and ornamentation. The west arch between the original chancel and nave is, on its west side, ornamented with, on the outer order, a continuous band of large pellets, each sunk in a little recess with rounded head. The inner, or middle order, is ornamented with a form of step moulding which is hard to describe.

The innermost order of all is cut with chevron mouldings, both on the west face of the arch and on its underside on that side only, not on the eastern.

The capitals to the engaged shafts which support this archway are very fine, and fig. 7 shows the south face of those on the north side of the arch, which may be seen on the extreme left of fig. 6. The principal subject represented is a combat between a small mailed figure and a large dragon. May not this be a representation of our national Saint?

The capital on the extreme left of fig. 7 shows a lion with foliated tail, facing which, and round the corner, is another lion; this latter shows in fig. 6, as does also St. George, whose dragon is clearly shown in fig. 7 on the duplex shaft capitals. This dragon is of the orthodox style, with a long, curly, scaly, foliated tail, and short-jointed wings.¹ The eastern of the caps shown in fig. 7

¹ This may be an illustration of some ancient myth or legend, as a human being, apparently a woman, is held in the dragon's talons.

is very poor in comparison with the others. This indicates that the best work was that which showed to the outside world most, *i.e.*, that on the west side, while the north capitals of the supporting shafts to this arch are better conceived and far better cut than those on the south. And why? Just because the stronger light was naturally that which entered through the south windows,



Fig. 9.—Capital of Vaulting Shaft 'on North of Apse, Steetley Chapel.

and fell on the north side, therefore it was shown up to better advantage. This little conceit rather reminds one of the plan universally adopted by the better of the working classes, who always turn their curtains in their windows with the best side outwards, that passers-by may see what they themselves have to do without!

Just the same is noticeable in the arch to the apse, only in this

case the actual depth of the carving is no better on the north than on the south side. The capitals of the supporting shafts are shown in fig. 8, where, it will be noticed, they consist almost entirely of conventional foliage, save on the eastern side, which is rather different. This eastern capital has a different collar, too, consisting of a plain cable moulding. The stone of these shafts is much perished just below the caps. The actual arch (fig. 6) is of three orders. The outer has billet moulding, arranged so that the vacant space between each billet is of the same length as the billet itself; the other two orders are plain and round. From fig. 6 it might be thought the arch was of four orders, with a similar number of caps on each side, and supporting shafts. This, however, is not the case; the beak-head ornamented order belongs to the stone groining of the apse, as does the inner of the capitals.

The capitals which support the groining are beautifully designed and cut. The northern of these may be seen in fig. 9, the north-eastern in fig. 10, and the south-eastern in fig. 11. The southern I have not illustrated, as it is easy of explanation, and not at all in good preservation. The northern capital (fig. 9) is of a rich and strangely varying character. The lower part is natural, more or less, while the upper is purely geometrical. This upper part has a series of star ornaments carved round it. This, a common ornament on Devon and Cornish fonts, is but seldom found in Derbyshire. It is undoubtedly the parent of the somewhat later "dog-tooth," which graced the Transitional and Early English styles. As the "dog-tooth" evolved from the "star," it dropped the dividing line between, and by raising the point at which the four leaves meet, a natural division of light and shade was thereby formed; at the same time, the petals or leaves were, in order to meet at the required angle on the pyramidal-sectioned centre, gradually increased in width. Below this starred cornice is a hollowed, sunken band; on this were, originally, a complete row of little rosettes, which must have nicely broken up the space between the star border and the naturally carved cap below. This lower part is beautifully cut with a double trailing creeper, the leaves of which, though far more natural than usual, still have the slightest possible traces of the more conventional Norman work. Below is a narrow fillet of little leaves, such as would, anywhere else, be pronounced as undoubtedly Early English. These little leaves occur in *facsimile* on the Norman

sedilia and piscina at Monyash in the same county. I was, unfortunately, unable to get a photograph of the face of this capital, as all the detailed photographs, Nos. 7 to 11 inclusive, were taken from the top of a ladder, and you cannot dump a ladder down anywhere you want and get a photograph from it.

The next cap is shown in fig. 10; this is the north-eastern, and may be seen in fig. 6, on the left of the altar. The shape is more the kind that one would expect to find in Byzantine work, but the details are Norman.



Fig. 10.—Capital of Vaulting Shaft on North-east of Apse, Steetley Chapel.

The cornice at the top has a regular plait of three triple flat cords, while below, in the hollow between the cornice and capital proper, is a series of rosettes, as on the last-mentioned specimen. The Fall is represented on this cap; in fig. 10 may be seen our mother, Eve, removing, in a surreptitious manner, the fatal fruit of the tree from the mouth of the serpent, which may be seen coiled round it. On the other angle of this cap is Adam, who appears to be totally unaware of the presence of the serpent.

The tree, the fruit of which the serpent has just given to Eve, is most peculiar. The branches are, with the fruit at the ends, just like a modern "cat-o'-nine-tails," or ancient scourge with knotted ends. The serpent is carefully finished, having a row of pellets all down it; and so is Eve, but in a very queer fashion. Her hair is noteworthy for its scantiness, as are also her ribs for their want of flesh. She is possessed of seven ribs on her right side and eight on her left. The tree on the extreme right of the photograph is noteworthy, and is apparently indicative of the



Fig. 11.—Capital of Vaulting Shaft on South-east of Apse, Steetley Chapel.

rest of Eden. The fillet or band below is peculiar, but occurs on the chancel arch capitals.

The capital illustrated in fig. 11 is of a quite different design to the other two already described. The cornice at the top is carved with just the same design that we have seen before, namely, the string-course pattern. In the hollow, under the cornice, is the same row of rosettes that form such an effective ornament on the other capitals. Below, and on the actual capital itself,

are birds, four in number—one on each side and two on the face. They are quite characteristically Norman, and may often be found of just a similar design: Shobdon Old Church, Herefordshire, has some of them. The form of cushion capital, on the upper part of which each bird is standing, is evidently derived from drapery of some kind, which, being firmly secured at its upper corners, naturally falls into a sort of inverted fool's-cap or funnel. The



Fig. 12. —Incised Sepulchral Slab, Steetley Chapel.

band or fillet round the top of the shaft is rather peculiar; it represents a bundle of twigs, or something of the sort, which are, at intervals, bound round with cords or lashings, in much the same way that a basket handle might be.

The next capital is that on the extreme south of the apse, which I did not photograph; its ornament is of a much plainer, and more strictly Norman character. On the cornice are little

flowers, which look like the Norman star ornament of fig. 9, but have no geometrical stiffness about them. This cornice, much decayed as it is, still shows the pattern, but the hollow below it is almost destitute of ornament. The actual surface of the capital is carved with a double interlacing arcade of round-headed pelleted Norman arches. There are two rows of this interlaced arcading, one above the other, while a very rich effect is lent by the thick pelleting.

The ribs of the stone groining are very richly ornamented on both sides with the Norman beak-head. The groining is thus arranged. From the cap (fig. 9) to that with the arcading is a semi-circular arch of groining, ornamented with the beak-heads. From the caps shown on figs. 10 and 11 come other ribs, which join the other semi-circular arch in the centre; these also are richly cut with beak-heads. At the joint where the last-mentioned two ribs join the semi-circular arch, is a beautiful little medallion carving of the *Agnus Dei*. This method of arranging the vaulting-ribs is one which gives far greater richness than would have been possible by bringing them straight to the apse arch. The engaged shafts, which support the vaulting-ribs, are of a perfectly plain character, and coincide with the exterior buttresses. This practically closes the account of the interior of this ancient church.

A rough comparison of the interior and exterior of this Norman gem is somewhat astonishing. On the exterior we have a corbel-table, which might be of an early Norman character, while the windows might easily be placed as dating from still earlier times. The interior shows the richness of the matured Norman style, with little hints, so to speak, of the following style—the Early English. The capitals of the vaulting or groining shafts are undoubtedly very fine, and their measurements are as follows:—

Height	..	..	..	..	1 ft. 4 ins.
Width at top	..	..	..	..	1 ft. 6 ins.
Width at base	..	..	..	..	1 ft.

The caps to the clustered engaged shafts of the apse arch and chancel arch are of the following dimensions:—

CHANCEL ARCH.

Height	..	..	..	..	1 ft. 4 ins.
Complete length across all four caps					3 ft. 6 ins.

APSE ARCH.

Height	..	..	..	..	1 ft. 4 ins.
Complete length across all four caps					3 ft. 1½ ins.

A comparison of the style of the vaulting shaft caps with the ornaments of the chancel arch, and of the latter with the exterior of the apse, would almost make one think that there were three separate influences at work in this church, for the chancel arch ornaments are so characteristically Norman in design, the vaulting shafts are more Byzantine in appearance, and the windows of the apse are derived from pre-Norman work.

There is, in the little grave-yard, and just on the east of the south doorway, a memorial of some former priest, who, no doubt, officiated in this tiny edifice. It consists of a long flat coffin-shaped stone, now recumbent on the grass, as it was no doubt originally intended to be. The stone is broken in two (fig. 12) just below the floriated head. On the larger surface of the stone is a chalice standing on an altar, which is shown as consisting of a flat surface upheld by three Norman piers. On the right of the chalice may be seen the paten, and on the left, above, is a hand, with the thumb and two first fingers outstretched, the others being turned under the palm, evidently in the act of consecrating the wine. The stone is nameless, thus the ecclesiastic, in whose memory it was carved, must pass into oblivion. It may, perhaps, be the simple memorial to the first priest who served this little building; at any rate, it is an early specimen, and coeval with the church.

It should not be supposed, as appears from fig. 1, that this church has in any way a modernized appearance—very much the reverse is the case—but, owing to the blazing sunlight, which was straight behind the camera when the photograph was taken, there are no cast shadows to break up the appearance of white, new stonework. The real condition of the masonry is well illustrated in both figs. 3 and 4, which were taken during the winter of 1903.

G. LE BLANC SMITH.

Sanctuary Rings.

THERE is an interesting class of objects, widely, but sparsely, scattered among the earlier mediæval buildings of Europe, known as sanctuary rings or sanctuary knockers. They are easily distinguished from ordinary closing-rings or door handles by their size and their position on

the door ; and they cannot be confounded with door knockers, as they neither have a boss or projection on the ring for striking, nor is there any provision of a plate on the doors to receive the blow. Besides this, their most marked feature is invariably the head, generally of a lion or of some other beast or chimera, in the mouth of which the ring is held ; and this head, although the ring itself may be of iron, and the rest of the metal-work on the door of iron as well, is always of bronze. These heads were finished with considerable detail, and, whatever their character, whether intended to imitate some known animal or to be simply grotesque, were

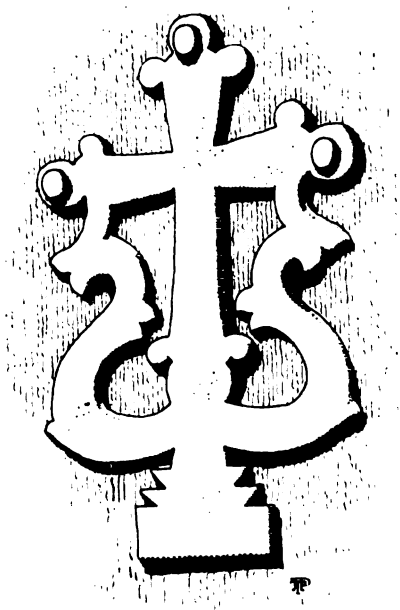


Fig. 1.—Panel of Bronze Doors at Atrani.

regarded as worthy of the most artistic care.

Without attempting to give, even in outline, the history of sanctuary as it was understood throughout the Middle Ages, it is necessary to allude to some of its features to understand the object and peculiarities of our subject. The intention of sanctuary was to provide some temporary refuge for persons who were liable

to punishment by process of law or by private revenge until the merits of their case could be properly enquired into ; and, although through mediæval times this was often the means of affording absolute immunity to the most guilty, this main object of sanctuary was never forgotten. Frequent enactments were made in England dealing with the subject, in limiting the duration of time to be granted to criminals, and providing that at the expiration of such period they should either be tried or should abjure the realm and be sent out of the country. The idea of sanctuary, however, was in no way peculiar to the Christian Church, for the Greeks as well as the Jews had their cities of refuge ; but it was elaborated in the early ages of the Church, when special sanctity was attributed to certain spots as the resting-places of saints and martyrs, who were looked to as affording their personal protection to the refugee. Thus, although in later times localities or churches, either by their sacred associations or by ecclesiastical ordinance, became sanctuaries, in the earlier times the actual presence of the holy relics alone assured the protection. So King Chilperik, the Merowig, whose son had taken refuge at the shrine of S. Martin of Tours, addressed a letter to the saint asking permission to remove the fugitive, which was duly laid upon his tomb, S. Gregory himself acting as post-master for the occasion, to which he received no reply, and, in retaliation, although he respected the sanctuary, laid waste the country around the city.¹ Gradually the area of the place of sanctuary was extended from actual contiguity to the relics to the whole church, to the precincts, and even to the towns. Chilperik fixed the boundary of the sanctuary of Brioude at a radius of five miles from the sepulchre of S. Julian, and at Hexham the limits were marked by four crosses on the roads entering the town.² Theoretically any church or holy place was



Fig. 2.—Head found in the Lake of Nemi.

¹ Hallam, *Hist. Middle Ages*, chap. ix., part I.

² *Gent. Mag.*, 1867, part 2.

regarded as a sanctuary; but the fugitive, unless very hard pressed, sought refuge behind walls sufficiently strong to protect him, and with those on whose position and influence he could rely for safety. There was also the further consideration of his support during his enforced residence in his asylum, which he had himself to provide or pay for, and which would be impossible in any but large establishments such as convents; and it is whispered that not a few of such religious taverns often connived, for a consideration, at the escape of criminals to whom they were not entitled to give shelter, and ran up their hotel charges knowing well that their bills could never be disputed.



Fig. 3.—Head found in the Lake of Nemi.

Thus it was that in this country certain places became recognised as sanctuaries, such as Durham and Westminster, and their position was defined and limited by various Acts of Parliament. As the power of the Church declined, however, its ability to give protection was reduced, but it was not until our own time that the idea of sanctuary entirely disappeared, when the so-called "liberties" of our prisons were extinguished.

When first it became necessary to give to these places of refuge some distinctive mark, and under what circumstances the so-called sanctuary ring became that sign, it is impossible to determine; but from an early date the ring was recognised, not only as a sign, but as an essential feature of the sanctuary. Viollet le Duc says¹ that to claim asylum it was necessary to seize hold of the ring, and quotes as his authorities S. Gregory of Tours and a history of S. Germain written at the time of Charles the Bald. The idea of something which could be clutched by the fugitive may have been suggested by the account of Adonijah fleeing to the tabernacle, and catching hold on the horns of the altar to save himself from King Solomon²; and perhaps nothing more appropriate could

¹ *Dict. raisonné de l'Arch.*, Art. "Heurtoir."

² 1 King^s i. 6.

have been found than the Roman mooring rings for ships, which, with but slight modifications, formed the model of the sanctuary rings throughout the mediæval period.

The first known appearance of this feature on a church door would seem to be on the west doors of Charlemagne's chapel, which he erected for his tomb house at Aachen; but whether it was at the time intended to be a symbol of sanctuary cannot now be affirmed. These bronze doors are the earliest remaining of a series which were cast in Germany and Italy during the earlier middle ages, all of which, however varied in other respects, bear conspicuously this feature of a head and ring. No earlier example in Rome or elsewhere has been discovered from which these doors could have been copied; and the fair conclusion is that the head was added for a purpose other than mere ornamentation. The only bronze doors of antiquity which Charlemagne, in his visits to Rome, could have seen, were those of the Pantheon and of the Temple of Romulus, still standing as when



Fig. 4.—Aachen.

he saw them, and these have their panels plain and free from all ornament. The doors which Adrian I. brought from some temple at Perugia and set up in S. Peter's,¹ and which Charles may also have seen, have been lost, but there is no reason to suppose that they differed from other classic examples. The great bronze doors of S. Sophia, Constantinople, which may date from the middle of the sixth century, bear no heads or rings, but on the panels of the four west doors are crosses in relief somewhat similar to those on the doors of S. Salvatore a Bireta, at Atrani (fig. 1), cast in 1087.

¹ Gregorovius, *Hist. Rome*, book iv., chap. v.

The origin of symbol is, therefore, not to be looked for in the East.¹

The revival of art in Rome at the end of the eighth century enabled Charles to obtain skilled artists to execute his works at Aachen—artists who had seen and studied works of antiquity utterly lost to us. That they cast other things in bronze besides these doors we know, for there still remain in front of the chapel the wolf and the fir-cone, reminiscent, perhaps, of the wolf of the Capitol and the terminal of Hadrian's mausoleum; and probably the heads on the doors were adopted from the mooring rings at

that time remaining along the wharves of the Tiber.² Although these mooring rings are now lost, we are able to judge of their appearance, and how far the heads of Aachen resemble them, by some discoveries made in the Lake of Nemi some ten years ago, when several heads of lions and wolves, with rings in their mouths of exquisite workmanship, which had evidently been mooring rings, were found at the bottom of the lake; of these we give two examples (figs. 2, 3).

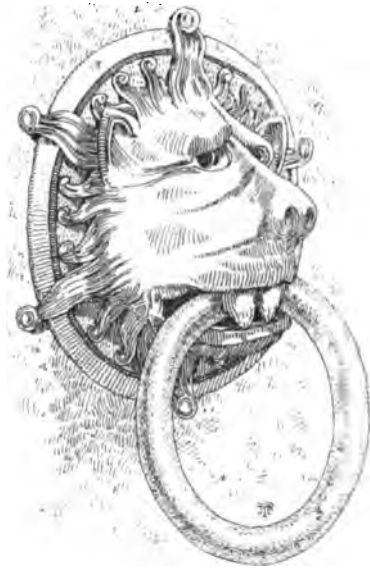


Fig. 5.—Mainz.

The bronze doors of Aachen are the earliest of a series manufactured in Germany and Italy, differing in detail, but all alike in their essential features—their

enriched framings and their sanctuary rings. The head on the Aachen doors (fig. 4), as the earliest in date, is the most classic in form, while the beautifully wrought wreath of leaves surrounding it shows somewhat the Lombardic influence which might be expected in early work of that period. The next examples we find in Germany, though later in date by more than a century, are the heads from the cathedrals of Mainz (fig. 5) and

¹ Donaldson, in his *Ancient Doorways*, illustrates, from a marble bas-relief found in the grounds of the Villa Massini, a two-leaved door with lions' heads and rings on the panels. But this cannot be taken as evidence that such an arrangement was common, since in classic sculpture, equally as in Pompeian wall-painting, no attempt was made at giving a truthful representation of architectural detail.

² Lanciani, *Ruins of Ancient Rome*, book iv., chap. lviii.

Hildesheim, which still closely approximate to the classic type. The heads from the doors of the cathedral of Augsburg (fig. 6), which perhaps belong to the middle of the eleventh century, have quite lost all resemblance to a lion, and seem rather intended as a human head with a somewhat Satanic expression. But these doors in their details show considerable Byzantine influence, and have been so carelessly put together in unequal leaves, or so considerably altered, that they cannot be taken as examples of the German school of bronze-founders. The bronze doors of South Italy of the eleventh and twelfth centuries were all designed more or less under Byzantine influence, some, like those of Atrani, having been actually made in Constantinople. The most magnificent group of these are the doors of the cathedrals of Monreale, Trani, and Ravello, which were all cast by the famous founder, Barisano di Trani, at the end of the twelfth century. Their Byzantine character is well shown by the head and ring (fig. 7) on the doors of the Duomo of Ravello, the date of which — 1179 — is recorded by a silver inlay inscription on one of the panels.

All the rings to which we have as yet referred have formed parts of bronze doors homogeneous with them in material and design; but in other parts of Europe, such as France and England, where either bronze was not so easily procurable or artists to work it not to be found, the heads and rings, of similar but modified forms, were affixed to the wooden doors. All the bronze doors were designed more or less on classical models, formed with square panels and rails; but the character assumed by the wooden doors of Western European Romanesque was wholly different, the constructional framing being hidden behind a flat wooden



Fig. 6.—The Dom Augsburg.

facing.¹ This wood facing was frequently covered with an interlacing pattern of wrought-iron fillets, sometimes radiating from the hinges, which strengthened as well as ornamented the door, and among these was placed the sanctuary ring. As the door in its form and ornamentation had lost all trace of its classic original, so the heads were no longer copied from the lion, but from any other animal or conceivable monster, retaining one only of its original attributes—it was always bronze.



Fig. 7. — The Duomo, Ravello.

A good example of this mode of treatment is to be found in the church of S. Julian, Brioude, in Auvergne. The doors in the south porch of this church, which may date from the middle of the eleventh century, are of wood, square-headed in two leaves, covered with, instead of plates of bronze, thick leather which has been coated with red paint. The doors are strengthened with wrought-iron scroll-work, and each leaf bears a bronze sanctuary ring. The hands are of a non-descript form, not unlike those of Augsburg, the one in our sketch (fig. 8) being described by M. de Caumont as the head of a dog. The heads stand

out from flat bronze plates bearing inscriptions which, together, read—

ILLECEBRIS ORIS CAPTOS FALLAX TRAHIT ORBIS
ORIO REX ANIMIS VITĀ DAT SP̄S ORIS.

¹ The magnificent wooden doors of S. Maria in Capitolio, Cologne, are obviously intended, in their framing, enrichments, and bosses, to be an imitation of metal work.

Traces of enamel still remain in the eyes; and these heads are in all probability the work of some artist of Limoges, whence, from the time of St. Eloy in the seventh century, articles of bronze manufacture, later on known as "dinanderies," were largely exported.¹

Another head, not unlike those of Brioude, and more like that of a dog, is remaining on one of the original doors of



Fig. 8.—S. Julian, Brioude.

the cathedral of Westerås, in Sweden (fig. 9). This, except in the banding of the ring, is quite different to the Scandinavian work of the Viking age, and is most likely an importation from one of the Continental bronze factories — perhaps Cologne, of the beginning of the twelfth century, when this cathedral was first erected.

The fine example from Durham cathedral (fig. 10) is generally supposed to have been placed in its present position in 1154, when Bishop Pudsey erected the porch in



Fig. 9.—The Domkyrka, Westerås.

¹ *Murray's Handbook (France)* describes these as "huge bronze knockers"; but the heads are only 5 ins. and the plates 10 ins. across. *L'Art pour tous* for January, 1905, is responsible for a statement to the effect that these heads were made by a certain Giraldus, who was certainly the first maker of knockers to inscribe his name. It is not stated on what part of the object this inscription was found, but no mention is made of it in the monograph on the subject by M. Le Blanc, published in the *Bulletin Monumental*, nor did the author of this paper see any trace of it when sketching the head in July, 1868.

size of this Durham head is considerable, measuring $10\frac{1}{2}$ ins. across the head itself and 2 ft. over the radiating mane.

which it is now found; but there is little doubt that it belongs to an earlier period, and may have been removed from the ancient cathedral destroyed in 1099. It will be at once seen that this head is no copy badly executed of some existing animal, but a vigorous personification of some creature of the imagination; and it is interesting not only as marking a departure from the style of head hitherto followed, and an absolute break with classic tradition, but as the adoption of a symbolic figure supposed to be especially suitable as an accessory to a sanctuary ring. For this animal, unique as it may appear

in its ugliness, has its compeers on the Continent. On the North door of the cathedral of Le Puy-en-Velay is a bronze head to a sanctuary-ring, figured by Viollet le Duc,¹ and ascribed by him to the eleventh century, which is so nearly identical to this that it could only have been worked by the same artist; and Prosper Mérimée compares it with another similar one at the Dom of Trier, made by John and Nicholas of Bingen.² Unlike the enamelled eyes of Brioude, those of these examples are left open; but it is reasonable to conclude, from contemporary works,



Fig. 10.—Durham Cathedral.

that originally they were filled with crystal or coloured glass, which would have added not a little to their ferocity of expression. The

¹ *Dict. raisonné de l'Arch.*, vol. 6, p. 82.

² "*Voyage en Auvergne*," Prosper Mérimée. See also paper in the Transactions of the Royal Institute of British Architects for 1861, by G. E. Street, "*The Churches of Le Puy-en-Velay*."

The last example we give is from the Lorenzkirche of Nuremberg (fig. 11), in which, it will be seen, the earlier and more natural type of animal has been reverted to. It may be ascribed to the latter half of the thirteenth century, and is, perhaps, the work of an early member of the school of Nuremberg sculptors and founders which in the next century produced Schonhover, and, later on, Vischer and Kraft. This may be taken as the last of the series of the sanctuary rings, if it be not itself only a reminiscence of an almost forgotten emblem. From the twelfth century onwards, as the law became more powerful and superseded the custom of private vengeance, and as enactments were made localizing the places and defining the limits of asylum, the necessity for any outward sign passed away, and as the custom of sanctuary died out its symbol grew meaningless, and most of these beautiful objects of art returned to the melting-pot whence they had originally emerged.



Fig. 11.—The Lorenzkirche, Nuremberg.

J. TAVENOR-PERRY.

Suggested Moorish Origin of certain Amulets in use in Great Britain.

ONE of the curious survivals of the past is the amulet. In this country we find it commonly enough—from the “lucky pig,” which dangles as a charm from the watch chain of the gentleman, to the horse-shoe which the ostler nails upon his stable door. In South European countries

amulets are far more abundant than they are with us, as their efficacy is still a matter of general belief; here they are more or less survivals only, though scarcely for this reason any the less interesting.



Fig. 1.—Spanish hand door-knocker, from Gibraltar.

The human hand as a house protecting amulet is frequent in Mohammedan countries. In Egypt it is found on most houses of the poorer people, often taking the form of an iron hand fastened somewhere upon one of the outer walls. In Tangier the print made by the human hand dipped in blue paint answers the same purpose; in Spain it exists as a relic of the Moorish occupation, still visible over the Gate of Justice of the

Alhambra, inscribed on the keystone of the arch, twenty-eight feet above the roadway. Throughout Southern Spain it is to be seen to-day in the form of a door-knocker. The hand, on one finger of which there is a ring, grasps a small ball which strikes the blow. These hand-knockers are often in pairs on the double doors so common in Granada, Seville, and Gibraltar (fig. 1). The same hand-knocker is found upon doors in England (fig. 2), which is a photograph of

the doorway of a house in King's Lynn; it has the same ring on the middle finger, but the hand is surrounded by an ornamental design. With English hand-knockers the hand more frequently is made holding a short transverse bar (fig. 3), from which a garland, classical triumphal crown, or other design, hangs (fig. 4); by this the blow is struck. The closed fist, holding a short transverse bar only, is very common on the old-fashioned quadrant bell-pulls often seen on the front door of better-class houses in country towns (fig. 5). This form, too, is often used for the handles of fire-proof safes.



Fig. 2.—Hand door-knocker, from a street in King's Lynn.



Fig. 3 —Door-knocker, hand holding transverse bar and garland. King's Lynn.

In a recent lecture at the Anthropological Institute on "The Magic Element in Moorish Art,"¹ Dr. Westermarck points out that the Moors still protect themselves from the baneful influence of the evil eye by holding up their right hands and saying to themselves, "Five in your eye": the five, of course, being the five fingers. Whether our common salutation of raising the right hand to a passer-by, as when one cabman meets another, or the military salute of a private to his officer,

¹ Westermarck, K. E., *Journal of the Anthropological Institute*, xxiv., 1904, p. 211. *The Athenæum*, December 3rd, 1904, p. 769.

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is in any way connected with the Moorish gesture, we have no direct evidence to show.

Of course the hand is only one of the many amulets surviving upon our door-knockers; such as bats' wings, lions' heads, goats' horns, trees bearing the forbidden fruit, beetles, grotesque human heads and the like.

Another class of amulets still largely represented amongst us



Fig. 4.—Door-knocker, hand holding transverse bar and a pair of wings (?) King's Lynn.

is that on the harness of horses. The art of protecting horses against the evil eye has attained a very high degree of development in Italy, where all sorts of devices having this object in view are employed. Especially is this the case in Naples, in which town one may see, any day, horses that are apparently of less value than their highly bedizened harness. With us, the brightly polished brass ornaments, on various parts of the harness of cart horses, are mostly amulets that have come down to us from the distant past. In many of these the Arabic

element is noticeable. These "face-brasses," as they technically are called, curiously enough do not, as a rule, belong to the owner of the horse, but are the private property of the carter or team-man, as he is termed in East Anglia. Certain parts of the harness are specially made for carrying these bright brass discs. The face-piece, for instance, which hangs down the centre of the horse's forehead, and the breast-plate, a broad strap reaching from the bottom of the collar to the girth (fig. 6). On the first-named, one or two discs are affixed, but on the latter a series of three or four. The breast-plate

is removable, and only comes out on high days and holidays—as when the team comes to market. The devices upon these discs are very various, but in a considerable number of them we find the same devices that we do, for instance, on the walls of the Alhambra. It is curious that more attention has not been drawn to these objects. One of the commonest designs is the crescent, either alone or with some addition, as in the face-piece shown in fig. 6, which is taken from some harness recently in use in West Norfolk. Here the upper brass is a crescent pure and simple, but the lower one includes between its cusps a star. It will be observed that this star has eight rays, one of the lucky numbers in Moorish magic; eight angled figures, or figures with eight rosettes or points, are protective talismans. The two lower brasses on the breast-plate, fig. 6, show eight prominent points in their design, while their general outline, which appears at first sight circular, is really crescentic, the lower segment being wider than the upper. An intermediate form is shown on fig. 8, where the cusps, although approximated, are not united.



Fig. 5.—Quadrant bell-pull, hand with transverse bar, King's Lynn.

It is interesting to observe that in connection with the number five, that this is the number of “brasses” which a horse frequently carries. In the harness figured (fig. 6) there are two on the face-piece and three on the breast-plate, but a more general combination is one on the face-piece and four on the breast-plate. The five-rayed star, the mullet of heraldry, is often seen on horse ornaments; this is sometimes the pentacle, or “wizard’s foot,” with the interior filled up, but not always.

In the decorations of the Alhambra one meets with the lotus or fleur-de-lis, treated in a foliate manner. It constitutes the

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ground-work of much of the ornamentation on walls in many of the rooms (fig. 7). One of the commonest of our face brasses is shown in fig. 8. The fleur-de-lis is treated in a truly Arabesque manner: one plain well-marked central figure of it is surrounded by secondary figures, which pass away into meaningless curves and branches. At the lower part of this brass three crescents have been cut out of the metal so that this emblem has been utilized in a cryptic manner. The shell, too, which we are apt to think of only



Fig. 6.—Harness amulets. (1) Face piece, with two face brasses, the upper a simple crescent, the lower a crescent enclosing a star with eight rays. (2) Breast-plate with three brasses, the upper brass shows twelve semi-circular openings, over which twelve triangles are superimposed, suggesting six pairs of eyes and eyebrows, formed by the twelve rays of the sun. The two lower brasses are modified crescents enclosing ornamental designs, each of which shows eight prominent points. The upper brass on Fig. 8 shows the crescentic outline more distinctly. From specimens in actual use in West Norfolk, 1905.

as an emblem of the pilgrim, as it will be remembered, is used not only on the walls of the various courts of the Alhambra (fig. 7), but also to form the roofs of the little niches, and even for the ceilings of some of the rooms. Fig. 8 shows a face brass recently

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purchased in South Lincolnshire. Shells are also frequently stamped upon the leather of the "winkers."

It has been suggested that the human eye, which is so potent a protection against the evil eye,¹ is sometimes depicted by Moorish artists as an angular line or space surmounting a circle, especially if the circles be in pairs. In the upper brass on the breast-plate (fig. 6), the angular interspaces between the twelve rays of the sun may very well be taken for eyebrows surmounting the twelve semicircular openings outside them. Semicircles were used by the Greek alchemists to depict eyes, as figured by Berthelot.² There is a common form of face brass, in which the



Fig. 7.—Ornamental details from the Alhambra, showing the Arabesque treatment of the fleur-de-lis, and in the lower corner the scollop or cockle shell. From Owen Jones, *Alhambra*.

centre consists of a large heart surrounded by a circle of small hearts, so arranged that the triangular interspaces between the apices of the latter correspond with an equal number of circular perforations.

In fig. 9 a specimen is shown of the well-known Oriental talisman—the two interlocked equilateral triangles, the so-called seal of Solomon or shield of David. Dr. Westermarck mentions

¹ *The Evil Eye*. F. T. Elworthy, London, 1895, 8vo, p. 126-142.

² Berthelot. *La Chimie au Moyen Age*, 4to, Paris, 1880, p. 108.

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it as an emblem often used in Moorish art, and gives a figure of it so employed.¹ This mystic symbol, seen on the vestments of the Grand Lama of Thibet, on the windows of Christian churches—



Fig. 8.—Three face brasses, the two lower showing the Arabesque treatment of the fleur-de-lis or lotus and the scallop shell.—Photographed from specimens in actual use in East Anglia, 1905.

the mingling of the active and passive element of life, the mysterious Trimurti of the Indians, which gave the Aryan races their conception of the Triune power, as many believe, is familiar to us as a masonic emblem to-day. In this specimen we see a small crescent occupies the centre of the figure,² thus making the six points of the hexalpha into seven—the perfect or holy number. Of frequent occurrence, too, is the crescent in that ornament technically known as the “flying terret,” or popularly as the flyer. Fig. 9 shows

a large crescent nearly filling the ring in which it is suspended in one case, and three small crescents joined back to back on the other.

The most common form of fly terret is, perhaps, the quatrefoil. This, too, is a geometrical figure to be seen all over the walls of the Alhambra. It differs somewhat from our common ecclesiastical form in often having the segments narrower, but this is not always the case.

How did these Moorish amulets—if they be Moorish—find their way into England? They may have been brought home, it is true, by the Crusaders from the Far East, but it is more probable that we owe them to that great wave of civilization which came into Western Europe with the Moorish occupation of Spain. It has long been



Fig. 9.—Face-brass. The mystic interlaced triangles, the talisman of talismans, with a crescent in the centre. Below two “fly terrets” with crescents. East Anglia, 1905.

¹ Westermarck. *Journal of the Anthropological Institute*, l.c.

² See a paper by Rev. S. S. Stitt on *Maldivian Talismans as interpreted by the Shemitic doctrine of Correspondence* in the *Journal of the Royal Asiatic Society*, January, 1906, in which a figure is given with the Sun in the centre of the Seal of Solomon.

the fashion to deprecate this wonderful people, who kept science and literature alive during the dark night which succeeded the breaking up of the Roman Empire. Our debt to them is, however, great, for they also brought to us in Western Europe the knowledge and civilization of the Far East which they found in the countries they had colonized there. At the time their universities in Cordova and Seville were crowded with students from all parts of Europe, England was intellectually at its lowest ebb. It is small wonder, then, that the students who returned should bring with them not only the knowledge they had acquired, but, in addition to it, certain manners and customs and beliefs current amongst the people with whom they had lived and from whom they had learned. With regard to the crescent, although it is a distinctive Moorish attribute, yet its use as an amulet dates considerably farther back, for we read of the "ornaments on the camels' necks" in the Book of Judges (viii. 21), which the marginal reference gives us as "ornaments like the moon," but which in the Revised Version is translated "crescents." Some of the most highly amuleted horses in England are to be found amongst those of the van-dwelling gipsy—their harness is usually resplendent with polished brass or even silver. With ordinary cart-horses, however, amulets not necessarily Moorish in origin are very common, for instance, bells and bell-terrets, tassels, housings, rosettes and the like. These vary in different counties, and would afford an interesting subject for study.

CHARLES B. PLOWRIGHT, M.D.

Notes on the Evolution of the Means of Transport by Land and Water.

By land from the dragging of tent poles, the skin tent that enwrapped all the worldly goods of the North American Indian, to the English gentleman's automobile; and by water from the first dug-out canoe to the modern ocean steamer.



Fig. 1.—Car on runners, from an Egyptian papyrus.

I. BY LAND—ON WHEELS.

The most primitive means of transport by land as far as we know is that adopted by the North American Indian, when traveling from one district to another by means of tent poles and skin tents. The tent poles, which were from 15 to 20 ft. long, were fastened at one end to each side of the horse (and, before the introduction of the horse, probably to bullocks and bisons, commonly called buffaloes), while the other ends of them drag on the ground. The method of making this impromptu conveyance was always adopted by the squaws. The tent was made of bisons' skins.

Prehistoric man probably made his first conveyance of logs of wood, bound together by withes and carried in the hand, somewhat in the manner of the Chinese sedan chair. His belongings

were very simple and few, and most of them could be carried in the hand, such as his stone-headed axe, his flint-tipped lance, and bow and arrows. But a car or barrow was no doubt used for carrying the aged, the sick, and the young children. The ancient Egyptians made conveyances with runners of wood; illustrations of them appear in the Papyrus of Ani, or Book of the Dead, and other works of a similar kind, written, it is supposed, in the nineteenth dynasty, B.C. 1300. In the fifth vignette are represented two sledge-like cars, on one of which is to be seen the mummy of Ani being drawn by men and oxen to the tomb, while the other carries a funeral chest and is being pulled along by two men.

The illustration (fig. 1) is taken from the Papyrus of Hunefer, and is a very similar representation to the one just mentioned. It will be seen that the car is fastened on thick wooden runners, and is drawn by a rope which is attached to oxen assisted



Fig. 2.—Car on runners, German, 1554.

by the help of men. The date of this manuscript is said to be of the nineteenth dynasty. Hunefer was a royal scribe in the service of Set I., King of Egypt about B.C. 1370.

Fig. 2 is taken from a German work published in 1554 at Basel. It represents a car on runners, drawn by a horse covered with network, and ornamented with small round bells. The car contains four barrels, and the driver is shown as standing on the back part of the vehicle, on one of the "near-side" runners.

Fig. 3 is a sledge-like conveyance which I sketched some years ago at Polling, a village in South Bavaria. It will be noticed that it is not unlike its cousin of the sixteenth century, which still survives in certain parts of Germany. Another form of primitive sledge may be seen to-day in the streets of London, as it is carried on nearly

every brewer's dray. This ladder-like arrangement is similar to that employed by the ancient Egyptians.

From the sledge dragged along the ground to that same sledge placed on rollers there cannot have been a great distance, and once that idea was grasped the evolution of the wheel must have soon followed.

Fig. 4 represents a Lap-sledge; these sledges are drawn by reindeer. This form of sledge is called "Kjerris." The illustration is taken from a full-sized specimen, and came from Karasjok. It is 6 ft. 8 ins. in length.

The wagon drawn by oxen was one of the earliest inventions, the wheels were solid, and made out of a tree trunk cut crossways. It is considered by some authorities that they were in use in the Bronze Age, and even the Neolithic or Newer Stone Age. The ancient Egyptians in making their carts and chariots firmly fixed

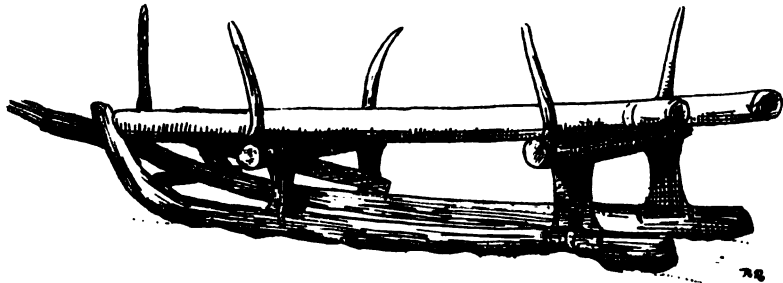


Fig. 3.—Bavarian sledge, now in use.

the wheels to the axle, the whole revolving together in the same way that rail and tram wheels do at the present time, whilst the body of the cart was kept in its position by thole pins, similar to the rowlocks in a boat, into which the axles fitted. Even to-day carts of this kind may be found in Spain, Portugal and elsewhere.

It was soon discovered that carts so made were difficult to turn, and the fixed axle was introduced, which allowed the wheels to revolve independently of each other.

Next came the car, or, as it is called in the Bible, "the chariot," and judging from the representations of them on Egyptian sculptures, without exception they all appear to be two-horse vehicles, large enough for the driver and the warrior, the principal use they were put to being for fighting purposes. From Egypt the use of chariots soon extended to surrounding countries;

thus we read in the Bible that Jabin, the King of Canaan, had 900, David annexed 700 from the Kings of Syria, whilst Solomon had 1,400 chariots.

The inhabitants of Nineveh not only used their chariots in the time of war, but also when hunting. From sculptures still in existence we see that these chariots were larger than those of Egypt, they would hold three or four people, but were, however, built on much the same model, namely, semi-circular, or more perhaps in the horse-shoe shape, the rounded front being high, the sides lower, the back open, and the bottom being so near the ground that it was easy to step in and out. The modern suburban milk-cart appears to be a somewhat similar vehicle.

The ancient Persians, it is said, evolved a four-wheeled vehicle which they called *Harmamaxa*. The body of this carriage was a



Fig. 4.--Lap-sledge, drawn by reindeer, 6 ft. 8 ins. in length.

box closed all round, and long enough to lie down in, the side rail being rounded in the middle in order to afford a means of entrance and exit. These carriages were used largely by ladies.

The earliest form of carriage amongst the Romans was the *Lectica*, or Sedan. It was carried on the shoulders of four slaves, and was introduced about the end of the Republic.

The *Basterna* was also an early form of the Sedan, and was generally carried by mules.

The first really popular vehicle was, however, the *Carpentum*. It was a two-wheeled carriage drawn by one or more mules. Representations are frequently found on Roman coins.

The *Cisium* was a light two-wheeled conveyance, used for carrying despatches from town to town.

Four-wheeled vehicles were used exclusively for persons of high position, and were called *Pilentum*. All kinds of farming

wagons and carts, whether two or four-wheeled, were called by the Romans *Plaustrum*, and were frequently drawn by oxen, asses, or mules.

The *Reda* was a vehicle sometimes on two wheels, sometimes on four, used for a family and baggage.

To return to the primitive car. On the island of Madeira a car on runners is used for conveying people down from the mountains, the natives in charge running by the side and then springing on to the back step; it is called a "Carro-do-Monte," or mountain sledge. The car is made of basket-work, and is mounted on stout wooden runners capped with steel. The effect when travelling on them is both exciting and pleasurable. Another form of basket-car on runners is that drawn by two bullocks.

If we examine the Irish jaunting-car we shall find that we can trace its development from the primitive slide-car, which is no more than a rough basket fastened on poles, and used formerly on the steep glen slopes of County Antrim (I have seen the same kind of thing employed in the Tyrol). Then came a primitive cart with solid block or clog-wheels, used for bringing peat down from mountain bogs. Afterwards came an improved conveyance of the spoke-wheel type, then an early form of side-car now so commonly used for passengers all over Ireland.¹

In India there are two kinds of primitive carts; the *Ekka* is the lowest class of conveyance, and, practically speaking, is exclusively used by natives. In construction it is extremely simple, being made of rough bars of wood and bamboo rods. The spokes in the wheels are always double. The body is placed on two shafts, which in turn rest on the axle. The shafts, unlike those of the ordinary cart, are not parallel, but meeting behind, they gradually open out and rise over the horse, or bullock, just the opposite to what takes place with the North American Indian tent poles. Underneath the seat are two compartments for baggage. The other kind is the *Bile*, or bullock-cart. This consists of a high axle-tree bed and a long platform, constructed often of a couple of bamboos, which join in front and form the pole, the whole being united by smaller pieces of bamboo tied, but not nailed together. In some Indian vehicles the wheels are made of stone.

The one-wheel cart or barrow (fig. 5) I believe originated in China, and it is still used there for carrying both merchandise and people. The wheel is in the centre, and protected by bars of wood.

¹ See "The Irish Jaunting-car" in *The Study of Man*, by A. C. Haddon, p. 200.

When used for carrying goods the barrow has two large round baskets—one on each side of the wheel, and one flat basket at the back ; when used as a sort of hansom cab these baskets are removed, and the passengers sit on each side of the wheel. It is a very common sight to see two Chinese women being thus wheeled along by a stout coolie. A somewhat similar one-wheel cart has recently been introduced from the East to West Africa, in order to transport cotton and other goods. These carts are constructed to carry about eight hundred pounds—about twenty ordinary carrier's loads, and as two men (one at each end) can with ease balance and propel the vehicle, a saving is effected of about eighteen carriers for every cart employed. The wheel is in the centre of the barrow.



Fig. 5.—Chinese one-wheel barrow.

The Jinricksha, or man-hansom, is a light two-wheeled cart which originated in Japan, and has only recently been introduced in Hong Kong and Ceylon, etc. Two ladies may sit with ease in one of them, and be drawn along at a rapid rate by an active runner. Two men are employed for uphill work, and for downhill one holds on behind.

CARS CARRIED BY MEN.

Another means of transport (fig. 6), and one of great age, is that known as the Palanquin or Sedan chair. It is used in India, Burma, China, Japan, and Madagascar. The car is supported by a pole at each end, and borne on the shoulders of two, four, or six coolies. Another form is that represented by the Old English Sedan chair (fig. 7), which takes its name from Sedan, a town in

North-Eastern France. It was first seen in England in 1581, and was much in vogue in the seventeenth and eighteenth centuries, but now it is only seen in our museums, while it is still in use in China, especially among the Mandarins and better-class people, and in one or two other localities.

In Madagascar a primitive Sedan chair is used, called a *Pilanjana* or Palanquin. It is borne on the shoulders of four porters, who, on level ground, cover about six miles an hour. A similar contrivance is used in Madeira, and called a Hammock. It is suspended from a long pole, and carried on the shoulders of two men.



Fig. 6.—Indian palanquin.

WHEELED VEHICLES.

The first vehicles or carts proper drawn by animals in use in prehistoric times had, no doubt, solid wheels.

The first settlers in America used them, and they are employed now occasionally in the Western States of America. In India and Burma the country folk still employ them, as will be seen in the illustration (fig. 8), taken from a Burmese native model.

The next picture (fig. 9) shows an improvement, inasmuch as the wheel is made lighter by taking two pieces of wood out of it, and so making it an only partly solid wheel.

The next step in advance was the introduction of the spoke wheel. The emigrant wagon is used on the prairies in America, and also on the veldt in South Africa. In Germany primitive wagons without springs are still employed; in England the stage-coach was used as the public means of conveyance between towns and for long distances right down to the time of the introduction

of the railway train. The word "coach" is derived from the Hungarian village Kotche or Kotsi, where it was first made; the word wagon is also taken from the German "wagen." Two other types of vehicles—the Landau and the Berlin—are also called after the cities in which they were first built. All over the Continent the largest spoke-wheel conveyance was, and is, the *Diligence*, a kind of heavy, lumbering four-wheeled stage-coach, but of types differing in their construction.

The gig is a light two-wheeled carriage named after the inventor, Sir Gregory Gigg, who also introduced the covered gig, about 1782, and which to-day is much in vogue.

Coaches were very clumsy until the sixteenth century, when two great improvements were made: the first was the hanging of the coach on braces, and the second was the material

increase in the size of the wheels. The early coach was merely an ornamental wagon, the under part being very similar to the carts used nowadays in the transport of timber. The first occasion on which a coach of anything like a modern type was used was by Queen Elizabeth in 1571, in a state procession on her way to open Parliament. It was about 1660 when glass panels were first used, and the leather curtain at the side was superseded by a half door, and a few years later a complete door with a sliding glass window



Fig. 7.—Old English Sedan Chair.

was introduced. Pepys' chronicles in 1667 state "that my Lady Peterborough being in her glass coach with the glass up, and seeing a lady pass by in a coach whom she would salute, the glass was so clear that she thought it had been open, and so ran her head through the glass."

In 1670 a wheel carriage shaped like a Sedan chair on two wheels was introduced into Paris. It had shafts projecting in front, and was drawn by a man in very much the same way as the Japanese Jinricksha of to-day. This '*Brouette* (wheel-barrow), as it was called, was built with two elbow springs under the front, fastened to the axle-tree by shackles, whilst the tree itself worked up and down in a groove. This, then, is the first recorded vehicle upon steel springs; the principle still survives in Bath chairs.

The first stage-coach (a public conveyance) went from Oxford to London in one day on April 26th, 1669. Just a hundred years ago, Elliott, of Lambeth, patented a plan for hanging vehicles on elliptical springs, thus dispensing with the heavy perch and cross-beds that had hitherto been used in four-wheeled carriages; this greatly diminished the weight.

The latest form of vehicle of this kind is the modern "Char-a-banc," or pleasure brake, on which all passengers are seated facing the horses; while in the older brake some of the passengers are seated facing each other, while others face the driver and horses.

The chariots and state-coaches are hung on large S springs and straps, and are too well known to need further description.

And now we come to the railway train, which, until quite recently, was the acme of the means of transport. It began with a very primitive and ungainly-looking engine and train of open carriages, as first invented by Richard Trevithick, in 1801, and by George Stephenson with "My Lord" in 1814, "Puffing Billy" in 1825, followed by the more known "Rocket" in 1829. Both engines are now to be seen in the Patent Museum at South Kensington.

In the first American railway train—made in 1832—the speed was very limited. In 1845 railway carriages were built on the coach model. Improvements were made in various directions, all of which tended to give greater speed and comfort for the passengers, until we get the modern English and American railway train, with its high rate of speed, its elegant compartments, its dining and sleeping carriages, or cars, as they are called in America—viz., Pullman cars, after the inventor. One of the latest types of express train engines on the Great Western Railway is the "City of Bath," which attains the speed of sixty miles an hour.

SPEEDING VEHICLES.

Instances of these are the light post-cart in Europe, the dog-cart and gig, and, in America, the bicycle-sulky with pneumatic tyres on the light wheels. The bicycle is the realisation of personal transportation. It began with the Dandy bicycle, in 1810, on which the rider did not sit but leant on the centre bar, and with his feet on the ground he propelled himself along. The wheels were both of the same size, and it was the first conveyance which had one wheel before the other. Next came the "bone-shaker," or velocipede, a sort of hand-carriage connected by a beam on which the person sat astride, and propelled the vehicle by a treadle on the axis of the main wheel. The bicycle of to-day, with its pneumatic tyres and free wheel, is the outcome of all these various



Fig. 8.—Burmese solid wheel cart.

stages of evolution, and is now a nearly perfect means of personal transport. The last in the evolutionary scale is the automobile, which is the highest development of transportation of the present day as regards speed, comfort, abomination, smell, and in some cases, elegance.

THE TRAM CAR.

The omnibus as a means of transport was introduced early in the nineteenth century, at first a very lumbering, shaking vehicle drawn by one or more horses. These "*buses*" were first started in Paris in the reign of Louis XIV., but were soon discontinued. They were, however, revived in Paris about 1828, and were soon after introduced into London. The omnibus has also gone through a number of improvements, until we see it in its present form as used in large cities, with its cousin, the tram-car, which no doubt

is evolved from the omnibus, the great difference being that the vehicle runs on iron grooved rails let into the road. The tram-car is drawn by two or more horses. The cars have been followed by the steam tram-car running on the same kind of metals, but drawn by a steam-engine. The last stage is the electric tram-car, worked by means of the overhead trolley, or by the so-called underground systems known as slot system and surface contact system. There are several different systems of electric traction, which may be broadly sub-divided into two classes, viz.: overhead and underground. The overhead class may be again sub-divided into single trolley and double trolley systems, though in England the single



Fig. 9.—Burmese cart with partly solid wheel.

trolley is almost universally used. Where a double trolley is used the rails are not bonded together electrically and used as a return conductor. There are also systems where the trolleys run on top of the overhead wires instead of underneath them, but these are somewhat rare.

The so-called underground systems may be divided into slot systems and surface contact systems. These again would be sub-divided, as in surface contact systems you get systems where studs are made alive, and also sections of the rail; and slot systems are also subject to sub-division, according to the different arrangement of the numerous manufacturers.

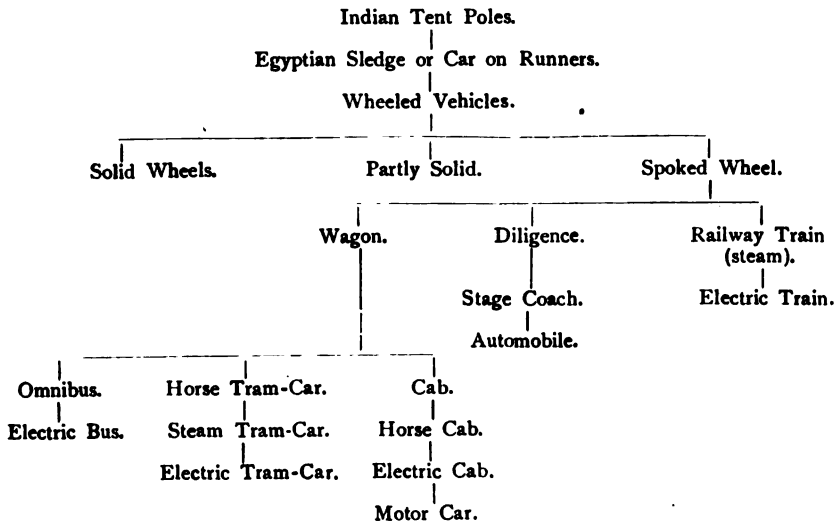
The overhead trolley system is used in Bristol, Brighton, Cardiff, Derby, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Sheffield, etc. ; the slot system in Bournemouth and the London County Council ; the surface contact system in Wolverhampton.

The cars are fitted up in an elegant manner with every comfort for passengers travelling either inside or outside. They run rapidly, frequently, furnish a cheap means of conveyance, and are the latest form of public transport of the twentieth century.

THE MOTOR CAR.

The motor is the acme of the means of quick transportation. Some consider that it was predicted in the Old Testament, for in the Book of the Prophet Nahum, Chapter ii., verses 3, 4, and 8, we read as follows : third verse, " The chariots shall be with flaming torches " ; fourth verse, " The chariots shall rage in the streets, they shall jostle one against another in the broad ways, they shall seem like torches, they shall run like the lightnings " ; also in the eighth verse, " Stand, stand, shall they cry, but none shall look back." This last paragraph seems to refer to some very active policemen.

THE DESCENT OF THE MOTOR CAR.



RICHARD QUICK.

Notes on Archæology and Kindred Subjects.

THE MARTYRDOM OF ST. THOMAS À BECKET ON A SWEDISH FONT.

My attention was first called to the existence of the very remarkable font at Lyngsjö here illustrated by Prof. E. H. G. Wrangel, of the University of Lund in Sweden, who, whilst on a recent visit to London, showed me an article on the subject by Stadskomminister Lars Tynell in *Kyrkosången* for 1904 (edited by G. T. Lundblad, and published by W. Schultz, Uppsala). On writing to the Stadskomminister of Lund, he very kindly sent me photographs of the font, with permission to publish them in the RELIQUARY. The great interest of the Lyngsjö font to English antiquaries lies in the fact that there is sculptured upon it a unique representation of the martyrdom of St. Thomas à Becket, Archbishop of Canterbury, which cannot have been executed very many years after the event took place on December 29th, A.D. 1170.

The bowl of the font is hemispherical, decorated above with a band of figure-sculpture beneath an arcade of semi-circular arches, and below with plain flutings. Between the bowl and the base is a cable moulding. The base is in the form of an inverted hemisphere with four projecting figures, of (1) a ram; (2) a man making a hideous grimace by stretching out the corners of his mouth with his two fore-fingers; (3) a lion; and (4) a woman holding two winged dragons by the neck, whilst they are sucking milk from her breasts. The background on each side of the man making a grimace is ornamented with conventional foliage.

The subjects sculptured on the upper part of the bowl are (1) Christ giving the benediction and addressing two of the disciples, or perhaps the Apostles SS. Peter and Paul; (2) the Coronation of the Blessed Virgin; (3) the Baptism of Christ; and (4) the Martyrdom of St. Thomas à Becket.

We are not now concerned with the scriptural subjects, and therefore proceed at once to describe the way in which the martyrdom of St. Thomas of Canterbury is treated. The actors in the tragedy are seven in number, namely, King Henry II., the four knights, the Archbishop, and his cross-bearer, the King being on the extreme left and the

cross-bearer in front of the altar on the extreme right. The King is seated on his throne and crowned; in his right hand he holds a scroll inscribed in Lombardic capitals—*REX H(EN)RICVS*, and in his left a sheathed



Fig. 1.—Font at Lyngsjö, Sweden.

sword (figs. 1 and 2). All four of the knights are protected by coats of chain-mail armour, and have swords and kite-shaped shields, and all wear helmets except the second knight, who is bare-headed. The first knight (counting from left to right) stands facing the King, and holds his

sheathed sword in a vertical position with his left hand and his shield in front of his body with the point touching the ground (fig. 2). The second knight has his back towards the first, and is advancing behind



Fig. 2.—Font at Lyngsjö, Sweden.

the other two knights with a drawn sword held aloft in his right hand and his shield inclined at an angle, so as to protect the lower part of his body (fig. 2). The third knight, with his shield slung by a strap over his right shoulder, is making a long stride forwards, and cleaving the skull

of the prostrate Archbishop with the point of his sword (fig. 3). The fourth knight is seen behind the prostrate Archbishop, making a lunge with the point of his sword at the right hand of the cross-bearer, who



Fig. 3.—Font at Lyngsjö, Sweden.

is standing in front of an altar. On the altar is a paten and a chalice with the Holy Dove flying downwards out of a cloud towards it (figs. 3 and 4).

It is natural to enquire how far the scene as shown on the Lyngsjö

font tallies with the historical accounts of the martyrdom, the facts concerning which are nowhere more graphically told than in Dean Stanley's *Historical Memorials of Canterbury*. The names of the murderers were



Fig. 4.—Font at Lyngsjö, Sweden.

William de Tracy, Richard le Bret, Reginald Fitzurse, and Hugh de Moreville. The blow which laid the Archbishop prostrate was given by Tracy, and the final blow by which the crown of the skull was struck off by le Bret. Moreville, the least guilty of the four, struck no blow,

and only kept the crowd back whilst the murder was proceeding. This is probably why three knights only are usually shown in representations of the martyrdom. On the Lyngsjö font the first knight appears to be talking to the King, so that this part of the scene may be intended for the interview between the prelates of York, London, and Salisbury, and Henry II. at the Castle of Bur near Bayeux, which, being overheard by the knights, led to the murder. The condensing of a scene by reducing the number of actors for want of space as here, where the three prelates and the three remaining knights are omitted, is by no means an uncommon feature in mediæval art. The contemporary accounts of the martyrdom state that the knights wore mail armour which covered their faces up to their eyes, and carried their swords drawn, thus confirming the accuracy of the details of the Lyngsjö font.

The altar shown is not historical, as the following passage from Dean Stanley's *Historical Memorials of Canterbury* (page 103) proves:—

"A wooden altar, which remained unchanged through the subsequent alterations and increased magnificence of the Cathedral, was erected on the site of the murder, in front of the ancient stone wall of St. Benedict's Chapel. It was this which gave rise to the mistaken tradition, repeated in books and in sculptures, that the Primate was slain whilst praying at the altar. The general growth of the story is curious:—(1) The posthumous altar of the martyrdom is represented at the time of his death; (2) This altar is next confounded with the altar within the Chapel of St. Benedict's; (3) This altar is again transformed into the High Altar; and (4) In these successive changes the furious altercation is converted into an assault on a meek, unprepared worshipper kneeling before the altar."

Another historical inaccuracy on the Lyngsjö font is the introduction of the Archbishop's cross-bearer into the scene of the martyrdom. Edward Grim, the Saxon monk, was present, but not either Alexander Llewellyn or Henry of Auxerre, who had been the Archbishop's cross-bearers.

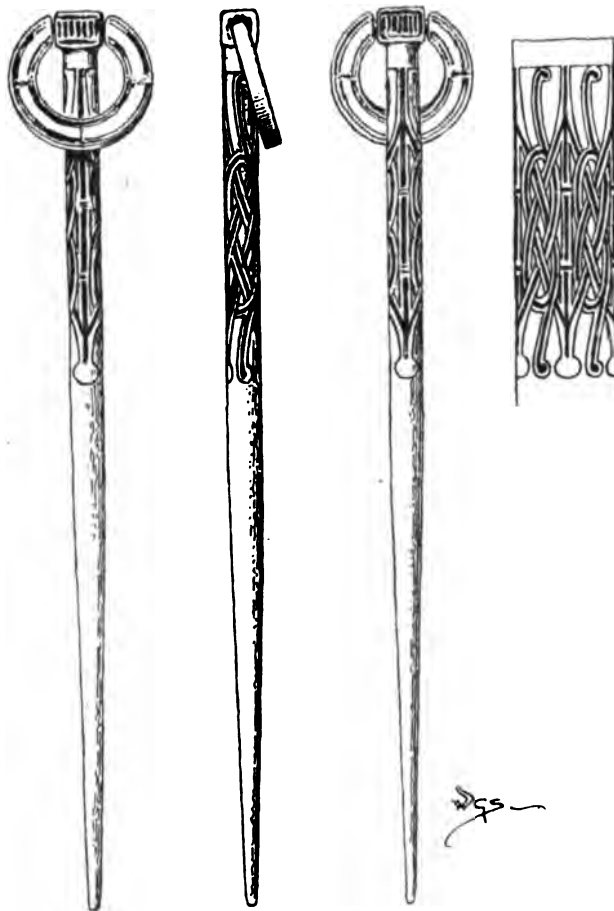
One of the best representations of the Martyrdom in an illuminated MS. is in the thirteenth century Norman Psalter in the British Museum Library (Harl. 5,102, fol. 32). It was also a favourite subject for the decoration of reliquaries of Limoges enamel of the thirteenth century, there being fine examples in Hereford Cathedral (see collotype frontispiece), in the Library of the Society of Antiquaries, in the Chalandon Collection, and elsewhere.

ORNAMENTAL PIN OF THE VIKING PERIOD FOUND AT CLONTARF, Co. DUBLIN.

THE pin here illustrated was sent to be drawn for the RELIQUARY by Mr. Robert Cochrane, I.S.O., the Honorary Secretary of the Royal Society of Antiquaries of Ireland. The pin was found in the Spring of 1905, at a depth of 2 ft. 6 ins. below the surface, by a workman who was excavating a trench for the foundations of a house upon an unoccupied piece of ground at Clontarf, three miles north-east of Dublin. It will be remembered that Clontarf was the site of the great battle fought on Good Friday, A.D. 1014, between the Danes under Sihtric and the Irish

under their King, Brian Boru. In this engagement the Irish gained the victory, although their king was killed.

The pin, which is of bronze gilt with ornamental designs in inlaid silver and niello, is $4\frac{1}{2}$ ins. long, and has a flat ring $\frac{3}{4}$ in. in diameter hinged to the top; the ornament on the upper part of the pin consists of figure-of-eight knots, with the bands dividing into two parts, one forming the knot and the other terminating like a piece of conventional foliage. The



Bronze Pin of the Viking Period, found at Clontarf, Co. Dublin.

ornament is very Scandinavian in type, and strongly resembles that on a metal plate with a Runic inscription found in the Greenmount tumulus,¹ Castle Bellingham, Co. Louth. There are several other examples of pins with ring heads in the Museum of the Royal Irish Academy² in Dublin, but none of them are so finely ornamented as the one from Clontarf.

¹ *Journal of Royal Historical and Archæological Association of Ireland*, series 4, vol. i. (1870), page 484. The plate is inscribed: "Domnal Sealshhead owns this sword."

² Sir W. Wyld's *Catalogue*, page 561.

AN EIGHTEENTH CENTURY SAMPLER.

THE needlework sampler shown on the annexed figure is the property of Mrs. Eales White, by whose kind permission it is here reproduced. It is 1 ft. 1 in. wide by 1 ft. 2 ins. high. The design is arranged in seven horizontal bands ornamented thus: (1) foliage and birds; (2) the Alphabet from A to O; (3) the Alphabet from R to Z, the initials T D, I D and three hearts; (4) a man with a bird's nest on his head, a tree



An Eighteenth Century Sampler.

with two dogs below and a bird above, a house with a bird perched on the roof, a tree with a bird on the top branch, another tree, the date 1795, and the initials T D, M D, A D; (5) Isabella Dick, I D, I S, DD, **mdg**; (6) a row of nine trees with a bird at each end; and (7) the numerals from 1 to 9, nine hearts, eleven lozenges, two peacocks, three other birds, two dogs, a rabbit, a stag, a sheep, a man, a woman, three baskets of fruit; a vase of flowers, and four trees.

PRE-NORMAN CROSS-HEAD AT WINWICK, LANCASHIRE.

THE photograph of the pre-Norman cross-head at Winwick, here reproduced, was kindly supplied by Mr. Thomas May, of Warrington. The quaint little Lancashire village of Winwick is situated about a mile from Newton-le-Willows railway station and three miles north of Warrington. The church is dedicated to St. Oswald, and the living is one of the richest in England. In the church-yard, close against the east wall of the chancel, is to be seen the mutilated fragment of a pre-Norman cross-head, supported on two modern square pillars 2 ft. 9 ins. high. All that now remains of what must once have been a very magnificent cross, are the central portion of the head, together with the two horizontal arms. The fragment, which is of white sandstone, measures 5 ft. long by 1 ft. 6½ ins. deep by 10 ins. thick. Judging from these proportions, the total height of the cross cannot



Pre-Norman Cross-Head at Winwick, Lancashire.

have been less than 12 ft., and was possibly more. The cross had semi-circular hollows in the angles of the arms, which were connected by the segments of a circular ring. The chief interest of the monument lies in the fact that it is the only example in England of a high cross similar to those at Clonmacnois, Monasterboice, Kells, and other places in Ireland.

The circular boss in the centre of the Winwick cross-head is raised and ornamented with a design composed of four Stafford knots. The rest of the surface is covered partly with interlaced work composed of Stafford knots and partly of a diaper key pattern. The back of the cross-head is ornamented with spiral-work and animals, much defaced. On the end of one of the arms is a man carrying two objects, which may be hand-bells, or perhaps buckets; and on the end of the other arm are two men holding a third man between them with his head downwards and sawing him in two.' The fragment of the cross head is placed the

¹ Possibly intended for the Prophet Isaiah being sawn in two (see Martigny's *Dictionnaire des Antiquités Chrétiennes*, p. 684).

wrong way up on the modern pillars by which it is supported. This is shown by the positions of the figures on the vertical faces of the ends of the arms and by the fact that what are now the upper horizontal faces of the ends of the arms are ornamented with a diaper key-pattern and an incised diaper. When the cross was perfect these faces would be seen by looking upwards when walking under the cross, and is an indication that the ends of the arms must have been sufficiently high above the ground to have allowed a person to pass beneath them, without their touching his head. The reason why the stone was placed upside down on the modern pillars is, because if it were not, the carving on what are now the upper horizontal faces of the arms would be concealed by the tops of the pillars.

The Winwick cross-head was made known to the Editor on the occasion of a visit made to the place by the Liverpool Architectural Society somewhere in the seventies of the last century, and was published by him for the first time in the *Journal of the British Archæological Association* (Vol. 37, p. 92). The most recent account of the cross-head which has appeared is by Mr. Henry Taylor, F.S.A., in his paper on "The Ancient Crosses of Lancashire," in the *Transactions of the Lancashire and Cheshire Antiquarian Society* (Vol. 19). Mr. Taylor makes what appear to be contradictory statements with regard to the discovery of the stone. In one place he says that "the stone was found in 1843, in digging a grave," and in another "the ornament on the west side of the cross was almost obliterated when the stone was used as a monument in the year 1793 to the memory of a person named Robert Lowe."

THE HAM HILL BOWL.

THE history of the bowl—represented in the accompanying illustrations, which is now deposited in the "Walter Collection" at Taunton Museum,



Fig. 1.—The Ham Hill Bowl.

is briefly as follows:—In the spring of 1896 it was found on Ham Hill, Somerset, by a workman named Dodge, while “rubbling” in a small quarry (now disused) near “Ham Town,” where numerous Romano-British relics have been found during 1905, and within a stone’s throw of the spot where the plates of scale armour were found in 1884, which are now one of the treasures of the “Walter Collection.” The finder retained possession of the bowl until the autumn of 1905, when he disposed of it to a gentleman in the neighbourhood for a shilling! It shortly afterwards came into the writer’s possession.



Fig. 2.—The Ham Hill Bowl. View of bottom, inside.

The bowl is practically in perfect condition. It is hand-made, of black earthenware shading to brownish grey at parts of the rim. Its surface is richly decorated. At the bottom of the *interior* in low relief is a somewhat crude representation of a human face surrounded by radiating lines, presumably intended for a blazing sun. The surrounding surface shows marks of having been smoothed with a pointed tool; at the rim is a row of hollow square punch marks. On the *outer* surface next the rim are (a) two roughly incised lines; then a row of (b) hollow

square punch marks; next (c) two incised lines; then a row of (d) designs, impressed with a stamp, having in the centre double interlocked spirals surrounded by radiating lines divided at equi-distant intervals by elongated loops; (e) a roughly incised line; (f) a row of solid square punch marks. At the bottom of the bowl is a stamped design similar to (d).

The bowl was discovered in a mass of black earth (? a burial) about 12 ft. below the surface. There is no record of any bones, charred or



Fig. 3.—The Ham Hill Bowl. View of bottom, outside.

otherwise, ornaments or weapons, other than a few flint chippings, being found in the immediate vicinity.

Many and various suggestions have been offered by more or less distinguished antiquaries, who have either seen the bowl or photographs of it, as to the probable period to which it might belong, viz., Gaulish, very late British, Late-Celtic, Saxon, etc., and one well-known antiquary presumed to pronounce it to be a modern forgery forsooth of Mexican pottery!

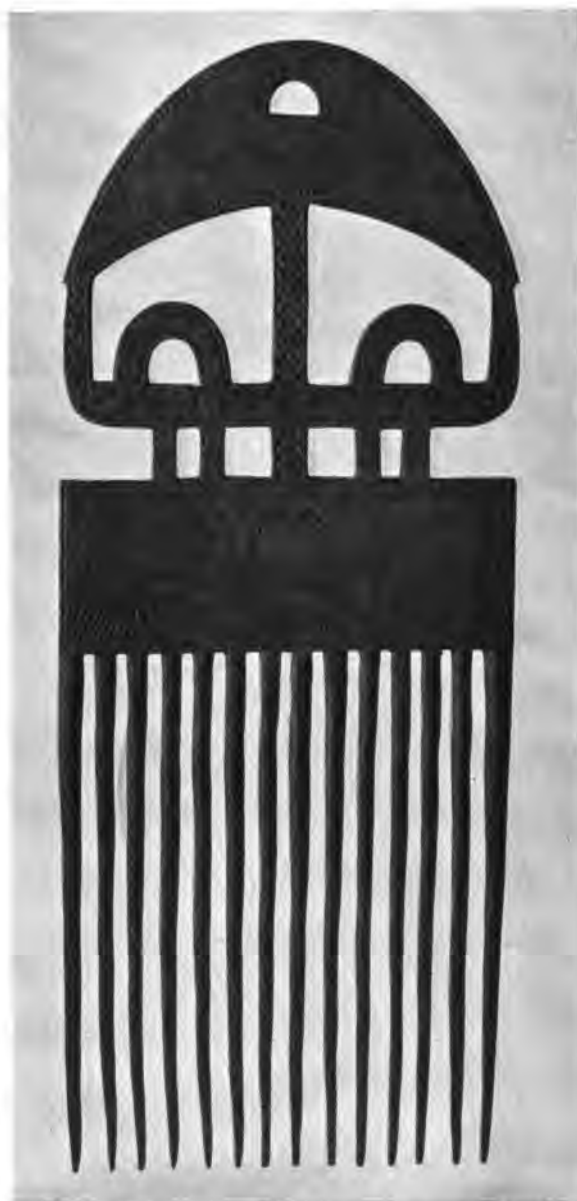
CARVED WOODEN TOILET COMB, FROM THE GOLD
COAST, WEST AFRICA.

Fig. 1.—Carved Wooden Toilet Comb from West Africa.
Scale $\frac{1}{2}$ linear. *A. E. Smith, Photo.*

THE comb here illustrated was obtained by me in 1895 from a native of Akropong, which lies between Accra and the Volta River, in the British West African Protectorate. It is of a fine grained light-coloured wood, $11\frac{3}{8}$ ins. long by $4\frac{1}{4}$ ins. wide by $\frac{5}{16}$ ins. thick, carved on both sides in very low relief. The upper part of the comb is of arched form, partly pierced. The design on the front represents an ostrich, a serpent, and an elephant, and a heart in the centre. The back is ornamented with primitive geometrical patterns, made with straight lines, very much the same class as the decoration of the stay busks and knitting sticks recently illustrated in **THE RELIQUARY**. Combs of this des-

cription are used by the native women for dressing their hair, which

is thick and woolly and of no great length. The women devote most of the afternoon to their toilet, into which dressing and decorating the hair enters largely. Even little girls always wear the hair tightly dressed, mostly parted all over in little squares, and each piece of hair plaited tightly and fixed with pieces of cotton, silk, or grass, close to the head. Others wear it gathered up tight into an erection on the top of the head; others again wear it turned up and padded very stiffly. One cannot see where the ends of the hair are hidden away. Underneath this projection a bright coloured handkerchief is folded and tightly bound.

It would be interesting to know whether there is any meaning in the shape of the pierced part of the comb at the top. This takes the form of an inverted crescent supported on three vertical bars. Then comes a horizontal bar with two semi-circular bars above, and five short vertical bars below.

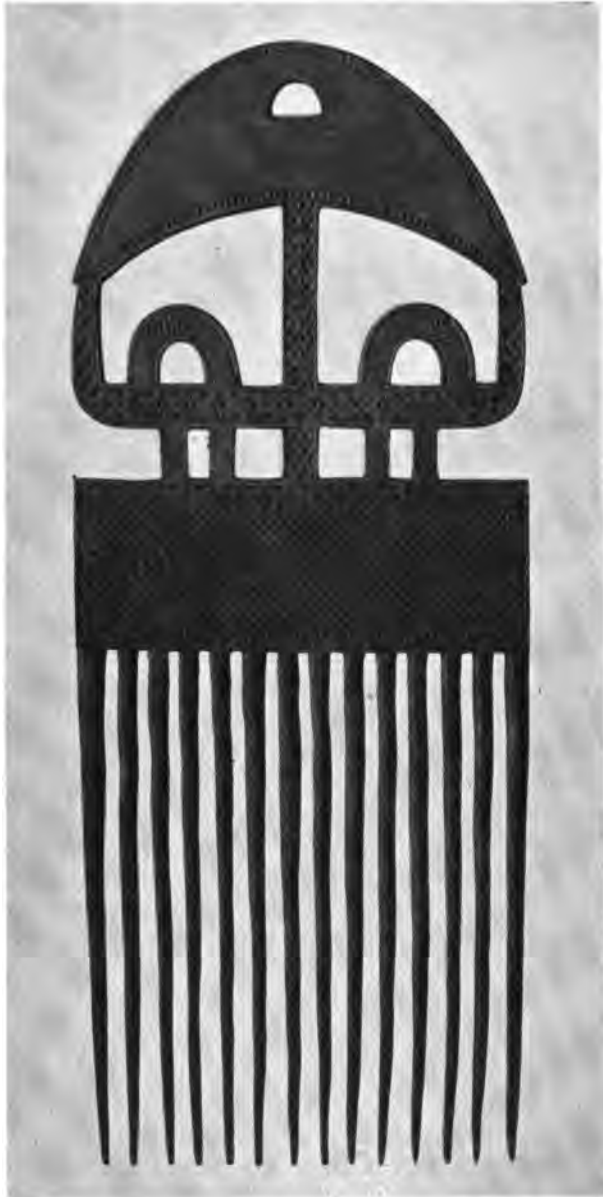


Fig. 2.—Carved Wooden Toilet Comb from West Africa.
Scale $\frac{1}{2}$ linear. A. E. Smith, Photo.

FLORENCE SCHENCK.

Notices of New Publications.

GOthic ARCHITECTURE IN ENGLAND: AN ANALYSIS OF THE ORIGIN AND DEVELOPMENT OF ENGLISH CHURCH ARCHITECTURE FROM THE NORMAN CONQUEST TO THE DISSOLUTION OF THE MONASTERIES. By Francis Bond, M.A. (B. T. Batsford.) This great book of 800 pages and 1,254 illustrations is a noble contribution to architectural history. It was high time that something substantial of this kind should be produced, for such books as Rickman and Parker, which were admirable for the time when they were written, are out of date, and far too interjectional in their method of teaching. The architectural student or average intelligent reader, brought up on material of that description is far too apt to be possessed of mental impressions which were bound to fall into one of four stereotyped divisions ticketed Norman, Early English, Decorated, or Perpendicular, and if he could carry in his eye the usual shapes of windows, doorways, and mouldings of these four periods, he considered himself well equipped to describe any old church that he might encounter. These divisions were not bad of their kind in the earlier days of Gothic revival, but they took little account of overlap, or, if they did, at once constructed a sub-division termed Transitional.

Moreover, up to now, the usual architectural primer gave no intelligent account of the meaning or development of any special part of a church in its structural arrangement, and only pointed out the approximate date of a change of shape, or of ornamental style. Mr. Bond's book moves on quite a different and far more intelligent plane; it is, as the sub-title asserts, an analysis, and not a mere classification of English mediæval architecture. True, there are single general chapters on each of the successive styles, but far the greater part of the book follows up the evolution of the various features of an architectural fabric. The aim of Mr. Bond is clearly set forth in his introduction. After saying that the questions of planning and then of vaulting should have the first and second places, he adds: "Of great importance also is the question of abutment; it is one thing to put up a vault, and it is another to induce it to stay up. This includes the whole machinery of buttresses, pinnacles, and flying buttresses. Then there is the drainage question. How is the rain to be kept from damaging roof and wall? This includes the corbel table and dripping eaves, and the later contrivances of gutters, gargoyle, parapet, and battlement; also the protection of wall, window, and doorway by basement course, string, dripstone, and hood-mould.

Then there is the whole question of lighting and the development of window tracery, as controlled by the exigencies of stained glass, and many other subjects, each needing separate treatment, such as the capital and the base, the triforium and the clerestory, the doorway and the porch, the roof, the tower, and the spire. On every one of these a separate treatise seems to be demanded, not necessarily lengthy, but consecutive in treatment, and, as far as space allows, complete. It is precisely to such a collection of short treatises on mediæval planning and building construction that Part ii., the bulk of the work, is devoted."

The writer is as good as his word, for the successive chapters, giving the common-sense evolutionary growth of Gothic church designing and scheming in the different parts of the fabric are set forth with fascinating clearness, and beautifully illustrated by photographic plates or by sketches and measured drawings.

Dated lists are given of all the chief examples of Norman and Gothic architecture in England, arranged in chronological order, and there are also a great number of plans, sections, diagrams, and mouldings. Hence it follows that the book will be of genuine value to the technical architectural student, but at the same time it will add a zest to the intelligent study of England's old churches, as a mere matter of sensible recreation, or as yielding an outline history in stone of artistic construction and religious activity in different periods of national development.

It is easy enough for the few who are practised in old church architecture, or in wide-spread ecclesiological note-taking, to find occasional passages in which they do not entirely concur, or to regret omissions. For instance, the writer of this could have wished that some attention had been paid in the discussion of the cruciform plan to the little noted and very frequent application of this form to the small early churches of North Devon, and, more particularly, of North-East Cornwall, where at one time it must have abounded. More, too, might with advantage have been said of the ingenious timber church architecture of Essex, and of the great wooden supported belfries that took the place of stone towers in Hampshire in the fifteenth century. Or, again, it might well have been stated that parts of the walls of the crypts of both Repton and Lastingham were older than the vaultings.

But, after all, these objections, if well based, are but trivial. The more expert a man is as a church architect or as an intelligent ecclesiologist, the more grateful will he be to Mr. Bond for the production of a noble volume like that now under notice, and to Mr. Batsford's generosity as publisher in the production of such a wealth of illustration. There can be no manner of doubt that the care and skill bestowed upon this volume at once raises it to an authoritative and almost classical position. Whole floods of water will pass under London Bridge ere a better book on a subject that ought to be of absorbing interest can possibly be produced.

"MANX CROSSES, OR THE INSCRIBED AND SCULPTURED MONUMENTS OF THE ISLE OF MAN FROM ABOUT THE END OF THE FIFTH TO THE BEGINNING OF THE THIRTEENTH CENTURY," by P. M. C. KERMODE, F.S.A. Scot., etc., is shortly to be published by Messrs. Bemrose Sons Limited. The inscribed and sculptured stones here treated of belong to the system of Early Christian Sepulchral Monuments in the British Isles, to which attention has been more particularly directed of late years. They derive special interest from the history and the position of the Isle of Man, which for its limited size is remarkably rich in such memorials. The illustrations are from drawings made by the Author for the purpose, founded upon rubbings and carefully compared with casts, with photographs, and with the stones themselves.

Though spoken of as crosses, they would be more correctly described as cross-slabs, being for the most part rectangular headstones with the figure of a cross incised or sculptured in relief on one or both faces, and, in many cases, handsomely decorated. The Author has arranged them according to their development as judged from the form of the stones, the execution of the work—whether incised or in relief—and the decorative treatment, which probably represents in general their chronological sequence.

Out of a hundred and twelve pieces sixty-seven show no trace of Scandinavian work, and appear to be British or Celtic in character. A few rough unhewn pillars, having inscriptions in Ogam of the Munster type, are regarded as the earliest; these are followed by about a score with incised crosses, linear or in outline, and others showing relief work. On these earlier pieces we meet with three inscriptions in Latin, in debased Roman capitals or Hiberno-Saxon minuscules, of which the most interesting, bearing the undeciphered name of a Bishop, was found by the Author at Kirk Maughold, and figured and described in *THE RELIQUARY*, May and July, 1902. One exceptional inscription in Anglian Runes was also described in *THE RELIQUARY* of July, 1902—"Some early Christian Monuments recently discovered at Kirk Maughold, Isle of Man."

About a score of these pre-Scandinavian pieces are decorated with geometrical and Zoöomorphic designs and figure subjects, of which the unique Byzantine Crucifix from the Calf of Man, figured in J. R. Allen's *Christian Symbolism*, page 143, is one of the finest and most delicate pieces of carving to be met with on the Early Christian Stone Monuments of the British Isles. The interlaced work on the fragment of the large Wheel Cross from Conchan, and on a stone which for many years served as a door-lintel at Kirk Maughold (*RELIQUARY*, July, 1902, figs. 10, 11) is exceedingly good, while the figures of a robed priest on the latter, and of the seated monks on another Maughold slab, are equal to anything displayed on similar monuments elsewhere.

The later Scandinavian pieces in the island are better known since Cumming, in his *Runic Remains*, figured and partly described some of

them about fifty years ago. Of the pieces in this class, twenty-seven have inscriptions in Scandinavian Runes, and the Author considers himself greatly indebted to Dr. Brate, a distinguished philologist in Stockholm, who visited the island last summer in order to see and study them, for some introductory and critical remarks on the Manx Runic inscriptions, as well as for valuable suggestions in the readings of difficult pieces, and in the compilation of a vocabulary. The Bind-rune inscription from Andreas, published in the Author's *Catalogue of Manx Crosses*, 2nd edition, and in *Proc. Soc. Ant. Scot.*, 1888-9, has, unfortunately, not yet been deciphered, but an excellent figure and a photograph direct from the stone will perhaps enable some patient and ingenious reader of the present volume to discover the clue to the reading. Another inscription is so fragmentary as to show only the tops of four runes, and therefore is illegible. From a large and well-drawn figure of a boar which remains, it would appear to have been a slab of fine proportions and handsome decoration.

But the decoration of these Scandinavian pieces is even more interesting than their inscriptions. The Author points out the skilful application and development of designs from Celtic models, but not from the earlier carved stones in the island, and the evolution of new and peculiar patterns. On the whole, the execution which, as in the earlier pieces, is generally flat-carving from a sixteenth to an eighth of an inch in relief, is bolder and freer, and the Zoöomorphic work is distinctly Scandinavian in character. Most interesting of all is the Figure drawing, for here, as already shown by the Author in the *Saga-Book of the Viking Club*, 1895-6, and in *THE RELIQUARY*, July, 1902, fig. 15, as well as in a *Memoir on the Norse Mythology in the Isle of Man* (Bemrose & Sons Ltd.), we find the popular story of Sigurd Fafni's Bane with details not before depicted, such as Loki heaving stones at the otter which is devouring the salmon, and Sigurd concealed in the pit about to slay the dragon Fafni, which is crawling across its open mouth. On several other stones are figures of Odin, Thor, and Heimdall, of champions in combat on the plains of Idavöll, of the Midgardsorm, as well as the Sacred Hart, the Boar, Særhrimnir, and giants, dwarfs, and possibly other mythological figures and scenes.

The work is divided into sections: I.—Introductory, giving a general account of the stones, with their distribution, their bibliography, etc. Plans and views of the ruins of ancient keels or chapels, where some of the earlier pieces have been found, enable one to realize some of the conditions under which they were erected. II.—The Art of the Monuments, dealing with their variations and summarizing and tabulating the patterns and designs, the figures and the pictorial representations of first the Celtic, and secondly the Scandinavian slabs, with reference to similar designs elsewhere, as well as descriptions of special local peculiarities in the evolution of some of them, such as the Tendril pattern,

illustrated with diagrams. III.—The Inscriptions, all of which are here gathered together and figured on a uniform scale, with introductory remarks, translations, alphabets, and vocabulary, a subject by no means exhausted by previous writers though studied by several whose names are well known, *e.g.*, Munch, Vigfusson, and Dr. S. Bügge. IV.—The main part of the work gives full and detailed descriptions of the several stones illustrated with plates, with figures of each one on a scale sufficiently large to bring out the details of the more elaborate decoration.

It is pleasing to think that the value of these venerable and most interesting monuments is becoming more appreciated by the Manx folk, whose privilege it is to possess, as trustees for posterity, such a unique series of them. In preparing for the present work, the Author had plaster casts made of them all, and these are now exhibited in a favourable light in a special room at Castle Rushen, while the full-sized drawings from which his illustrations are made are mounted and framed, and destined for the library which he hopes to see established in Ramsey, or, failing that, for some other public institution. And now the Trustees of the Manx Museum and Ancient Monuments, of which body the Author is Secretary, are considering a scheme and plan for the better preservation under cover of all the originals in or about the churches of the parishes to which they respectively belong, a work which we hope may be accomplished within the next few months.

"MEMORIALS OF OLD HERTFORDSHIRE," edited by PERCY CROSS STANDING (Bemrose & Sons Ltd.). This is another of Messrs. Bemrose's pleasant series of "*Memorials of the Counties of England.*" Like its predecessors on Buckinghamshire, Oxfordshire, Devonshire, etc., it is charming in typography and general appearance, and well illustrated by careful photographic reproductions. The numerous short papers dealing with historic Hertfordshire are mostly the work of well-equipped local writers, and give pleasant accounts of the places or incidents they describe. Of course, the antiquary or deeper topographical student must not expect to find herein anything showing considerable or original research—if he did, he would be disappointed; but by the general reader or lover of his county such a volume as this ought to be sure of a hearty welcome, and it will, perchance, lead such a one on to profounder study.

One of the best papers in this volume is that on Moor Park, the home of Lord and Lady Ebury, by Rev. P. H. Ditchfield. We could wish that the editor in the few pages given to "Hatfield and other great houses" had confined his attention to Hatfield, and thus made a more readable article; as it is, the account of Hatfield is more noteworthy for its omissions than for anything else. It would, for instance, have been interesting to give the seldom cited account of the damage done to house, gardens, and park by the Great Storm of 1703.



**SCULPTURED NORMAN TYMPANUM AT
FOWNHOPE CHURCH, HEREFORDSHIRE.**

(From a Photograph by J. Thirkwall, of Hereford.)

SCULPTURED NORMAN TYMPANUM AT
FOWNHOPE CHURCH, HEREFORDSHIRE.

(From a photograph by A. T. Smith, of Worcester.)





The Reliquary

&

Illustrated Archæologist.

JULY, 1906.

Pure Norman.

VERY few families in England can now boast of pure Norman descent; but how those few, with pardonable pride, cherish their pedigrees! An antique gem, or rare stone of unblemished lustre, is carefully guarded and treasured as a precious heirloom, yet how many objects of value, of rarity and beauty, are overlooked and passed by for the more gaudy baubles of fashion, except by a small minority?

In the small and picturesque village of Lastingham, in Yorkshire, is a priceless gem, set in the beauteous mounting of the Great Creator—a fruitful valley, on one side sheltered by steep sloping heights—or nabs—garbed with verdure, whilst on the other stretch the apparently limitless moors, sombre in winter, but in summer radiant with a robe of purple heather.

In this setting, formed by Nature, is placed a gem—a Norman heirloom, which, through all vicissitudes, has so far been preserved intact. There is now a great awakening to the knowledge of the treasure inherited, a thing of unsullied pedigree, bequeathed to a nation not only—for a period—blind to art, but wherein the destructive forces laid low such creations of past genius, that those still preserved are a hundred-fold more precious.

The vicars of Lastingham are the responsible custodians of a unique example of a pure Norman crypt. Minsters and cathedrals largely possess extensive Norman remains in the crypts beneath their choirs; but they are, for the most part, allied with other architectural families, and we look in vain for a parallel to that of Lastingham, which yet retains the very marks of its birth.

How came so beautiful a structure to repose beneath a remote village church, far from the ordinary route of traffic, beyond the pale of industrial centres, and even in these days five miles or more from the unpoetical but utilitarian railroad?

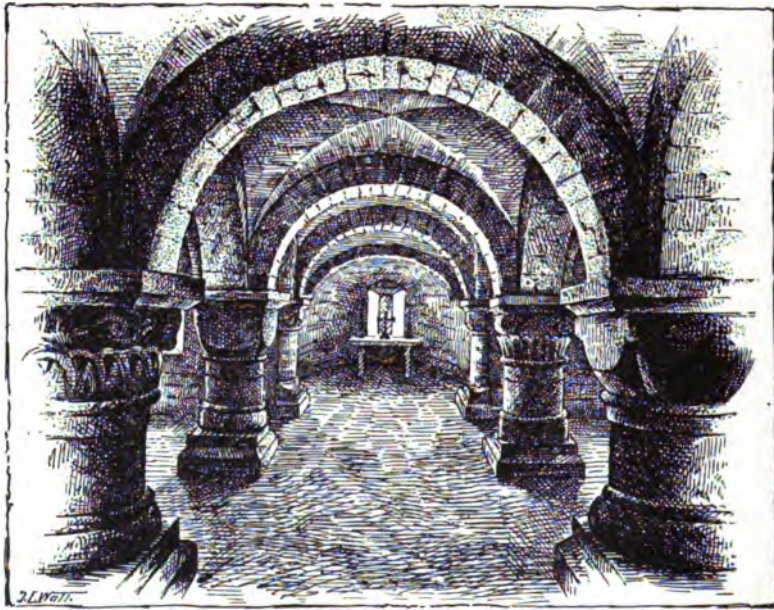


Fig. 1.—The Crypt, Lastingham. East View.

The answer must be gathered from an age long before the Norman-French tongue was ingrafted into the Anglo-Saxon, before even the wild Danish pirates harried the Saxon tribes which had settled on British soil, to the time when Christianity was slowly permeating the lives of the Pagan occupants of this Isle by the unquenchable enthusiasm of the Celtic missionaries.

On Lindisfarne Island the Scotie missionaries from Iona had formed a colony and a collège, whence others were sent to distant parts through beautiful, though oft-times to the solitary traveller bleak and inhospitable, country.

Among their clergy was one called Cedd, who had carried his labours to the East Saxons (Essex), and had become their bishop. This Cedd was one of four brothers, all of whom were to become instrumental in the ultimate erection of the subject of our theme.

One of the four, Celin, was chaplain to King Ethelwald of Deira, and through him the king heard of Cedd and his work. On one occasion, when Cedd was visiting his brother, the King persuaded him to found a monastery, to which he might at times retire from the cares of state, and where he desired to be buried.

Bishop Cedd acceded to his request, and selected a remote spot by a rippling beck, on the banks of which was a settlement of the tribe of Læstings, but which from the Venerable Bede's description was anything but an inviting neighbourhood; for despite the sheltered valley and far-stretching moors, it had the reputation of being haunted by prowling beasts and human robbers.

Here Cedd built a wooden church, and left a band of brethren under the care of his brother Cynebil, whilst he returned to his distant diocese.

In the year 664 Cedd again went North to be present at the Synod of Whitby. Coming to his monastery at Lastingham, he succumbed to the plague which was then devastating the land. His body was first buried in the graveyard, but when his church was replaced by one of stone, some time before the death of Bede in 735, his relics were placed within the church.

After the death of Cedd, his fourth brother Chad ruled the monastery. Thus each of the four had become associated with this foundation, and by the sanctity of their lives each contributed to the holy reputation of Lastingham.

In course of time the church was destroyed by the Danes, and left a desolated ruin; but the fame of St. Cedd and of Lastingham had spread far and wide, the writings of Bede having immortalized the saints and their work, and brought the humble village into renown such as it would never have acquired but for his pen. This made Stephen, Abbot of Whitby, look towards it, more than two hundred years after its destruction, when he yearned for a place in which to find peace from the wrath of Earl Percy and the piracy of the Norsemen. He petitioned the King to give him this monastic site, and that he obtained it we learn from his own words in the manuscript in the Bodleian Library.

To what a scene did Stephen come; a ruined church and dilapidated cells! Now was the opportunity to build a worthy

crypt—a confessio—for the body of St. Cedd, and here is found the object for which he built ; this is the reason so perfect a crypt has come to be on the moors. If the relics of St. Cedd had not lain in this spot, there would have been no occasion for such a subterranean church ; if Stephen had not by circumstances been driven from Whitby, there would probably have been no crypt. And if it be questioned why St. Cedd and the crypt should have been so indispensable the one to the other, the reply would be found in the customs of the earlier ages of the Church.

That the relics of the Apostles were beneath the great Altar of St. Peter's, those of St. John in the Lateran Church at Rome, and many another example of similar receptacles for the mortal remains of saints, was known by the Norman abbot ; thus it



Fig. 2.—The Crypt, Lastingham. West View.

happened that Lastingham, being possessed of the body of St. Cedd, Stephen, despite the many difficulties with which he had to contend—difficulties which at last proved too great for even so determined a man—built the crypt we see to-day. Only for ten years—1078-1088—could he tolerate the struggle against the brigandage of outlaws, and although he left his work unfinished, he perfected the Norman crypt.

In latter times, until the restoration of the upper church in 1879, a trap-door in the pavement gave access to the door of the crypt. This was changed to an easy descent of stone steps, but the alteration was entirely outside the doorway of the crypt, which was in no way touched.

Through this doorway is entered a perfect subterranean church—of nave, with apsidal sanctuary, and aisles, divided by three bays.

The sanctuary and aisles are each lighted at the eastern extremity by a small and deeply splayed Norman window.

The total interior length from the western doorway to the eastern extremity of the apse is 41 ft., that of the aisles 21 ft. 8 ins. The total width is 22 ft., the nave between the bases of the piers being 6 ft. 6 ins. wide, and each of the aisles 3 ft. 5 ins. The height of the vault is 9 ft. 2 ins., and the abacus of each pier 5 ft. 5 ins. from the ground.

Thus the size of the crypt is of such moderate dimensions that

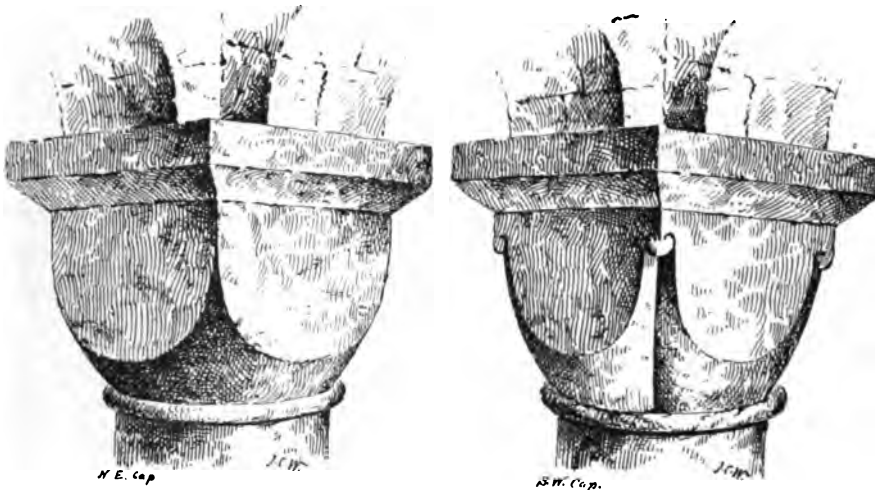


Fig. 3.—North-East Capital.

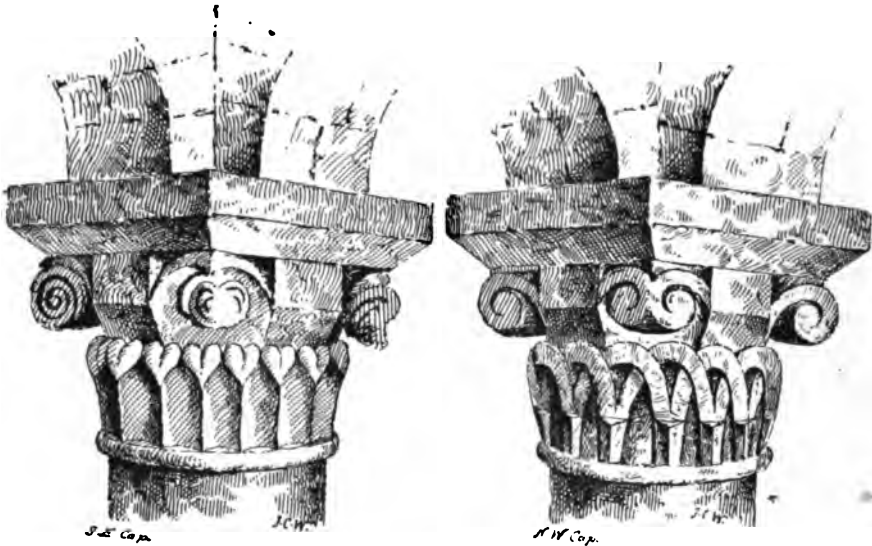
Fig. 4.—South-West Capital.

it was possible for Stephen to complete it during his short sojourn in this place. It leaves no margin of time to allow of a disputed date, and dissipates the oft-repeated assertion that the crypt is of Saxon workmanship.

In the lower part of the walls and the bases of the piers the stones are evidently those of the first stone church of the Saxon era, in the ruins of which Stephen would find some of his material ready to hand. Of a large size and rudely dressed, many of them retain traces of the surface carving of interlaced bands and other designs common to those Saxons among whom a Celtic influence had spread.

The four massive detached piers have the early square abacus

with the lower part chamfered by a plain sectional line, but no two capitals are alike—one is of the plain cushion form, another, slightly more elaborate, has an attempt at a dwarfed volute at the angles, and the other two are sculptured in greater detail, in which can be seen the classical influence still lingering in the art of Norman sculpture. They both have a volute at the angles, of an Ionic character, and in the centre of each side is the plain block only to be seen in the early work. One of them is fluted and the flutes terminate in a crest of simple leaves, the other is surrounded by an interlaced arcade springing from triangular blocks.



Crypt at Lavingham.

Fig. 5.—South-East Capital. Fig. 6.—North-West Capital.

The bases of these piers partake of the Tuscan order, a feature not seen in the later Norman work.

These four piers support a plain groined vault, in which the marks of the centering, or wooden frame upon which the arches and vaulting were turned, are still visible. Upon the centering a bed of mortar was laid, in which the stones were imbedded, and when firmly set, the frame was removed. When this was done in the north aisle of the crypt, the mortar so tenaciously clung to the wood that splinters were torn from the frame, and may yet be traced in the vault.

At the north-west end of the north aisle is a doorway and a portion of a passage, by which access was gained to the place of

relics from outside the building. This is now bricked up, but it has led to all kinds of imaginary traditions, some of which have tunnelled a passage in an impossible manner for miles beneath the moors.

The sacred object of former pilgrimages is now hidden from sight. It may be that the zeal of the sixteenth century reformers destroyed or scattered the bones of the Celtic bishop, though it is probable the relics met with similar treatment as others in the North of England, and were buried near the spot where the shrine once stood.

Be this as it may, the Norman crypt remains the fabric of unsullied pedigree, the peerless gem, the heirloom to be guarded for future generations to receive intact.

Thither an ever-increasing tide of pilgrims flows year by year— pilgrimages made for a health-giving atmosphere, for the charm of Nature's surroundings, for the memory of the primitive saints, for an unsurpassed piece of architecture.

However opinions may differ among the modern pilgrims, the connoisseur will perceive by the wide-jointed masonry, by the shallow flat buttress, by every mark it retains, that this is a pure Norman crypt of an early period.

J. CHARLES WALL.

Lastingham Relics.

THE beautiful Norman crypt of the church of St. Mary of Lastingham has been described as a storehouse of fragments of sculptured stones and graven wood, which a past sexton gravely described as "relishes."

The former difficulty of viewing them has been overcome, and by an easy descent the well-aired and less dank depository of these interesting remains is frequently entered by studious visitors.

Here are stones which speak through centuries, nearly if not actually, from the days of St. Cedd in the seventh century. Others recall various ages in which some structural alteration was made in the church above; fragments of the wooden furnishings which at some unknown date beautified the church; grave

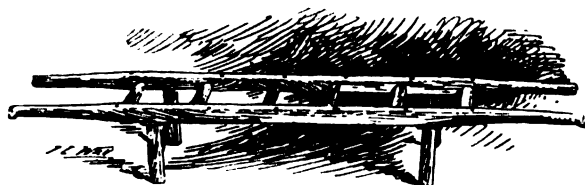


Fig. 1.—Pre-Reformation Bier at Lastingham.

slabs which are mementoes of unnamed priests, who manfully braved the solitude of banishment from their fellows, to work for the souls of the Læstings; and one other is there to remind us that there was a time when the lords of Spaunton inhabited the moated manor on the hill. Here is one of the few remaining pre-Reformation biers, which bore the mortal remains of the lords of Spaunton, the devoted priests, and the faithful flock, to render Mother Earth her due (fig. 1).

Many of these stone relics of the Saxon age are sculptured with a curious interlaced pattern, which in no locality was the spontaneous art of the Anglo-Saxons, but an introduction, foreign to them, which they retained, reproduced, and varied. The

South of England may have received it from Lombardy, and the West from Cambria; but these examples at Lastingham may be indirectly traced to Ireland.

The art of the Celts in Ireland was carried by the followers of St. Columba to wave-beaten Iona, and by St. Aidan's co-workers to Lindisfarne, whence design and doctrine were together spread through the Northumbrian province by St. Aidan's disciples.



Fig. 2.—Fragment of a high cross at Lastingham.

Thus it is Hiberno-Saxon art—a feature of the Scotie church—which is preserved at Lastingham; although lacking in vigour and refinement compared to that in its home country.



Fig. 3.—Conjectural restoration of the high cross at Lastingham.

The Zoomorphic, or dragonesque ornament, an evolution of early Celtic geometrical patterns, is generally absent from these examples, with one exception: two serpents on one shaft represent an ecclesiastical symbol of remote antiquity, especially in the Eastern and Scotie churches.

That which claims primary attention is a noble fragment of a high cross, which proves the head of the cross to have been 5 ft.

in width; and although the shaft has not as yet been recovered, no doubt it was comparable, at least in size, to the great crosses at Bewcastle and Ruthwell. A large morticed stone, presumably the base, is now preserved in the church-yard; but no indications

of ornament or inscription are perceptible,

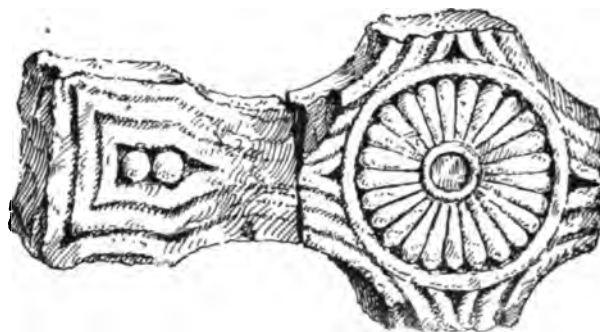


Fig. 4.—Fragment of a cross at Lastingham.

simple arrangement of scrolls, which surround a central boss (fig. 3). From the size of this cross-head, the shaft was probably about seventeen feet in height, but unless some portions of it

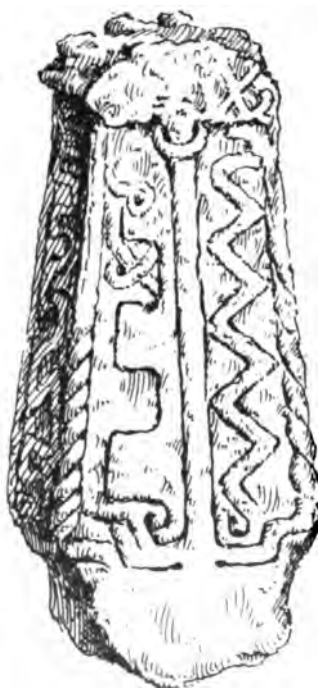


Fig. 6.—Shaft of cross at Lastingham.

are discovered, it will never be known whether it exhibited a series of simple scrolls or Zoomorphic or-



Fig. 5.—The "Ainhow cross" at Lastingham.

nammentation, scenes of the Passion, or acts of St. Cedd. Judging from other examples, this was doubtless a memorial to some honoured saint, and to whom more likely than St. Cedd, the apostle to the Læstings?

A similar portion of another cross, of smaller proportions but more finished detail, belongs to a slightly later period. In this the centre of the middle boss has

to assist in any definite solution of its purpose. Fortunately this one fragment (fig. 2) consists of the centre and one horizontal arm, and from it the design of the cross-head is clear. A bold cable moulding borders a and independent,

a socket-hole for the insertion of some object, and from it is a radiation contained within an outer circle (fig. 4). Three bands are carried around the arms and the intervening hollows, which contain two beads in bold relief.

Another cross, known as the "Ainhow Cross," was a wayside beacon, brought to the safe repository of this sanctuary when its mission was done, and it had fallen prone upon the moors (fig. 5).

The shaft of another cross remains, 2 ft. in height, including the tenon which entered the mortice of the base (fig. 6). Gracefully tapering towards the top, it has two wholly distinct designs on the same surface; on one side a chevron of double incisions, while on the other is seen either the indecision of the artist's mind or an attempt of a later sculptor to introduce interlacing bands on an earlier rectangular pattern. The whole is sur-

rounded by a cable, but the two panels are divided by a stem, the purpose of which gives food for conjecture. Lost at its very juncture with some totally different pattern, there is nothing to satisfy the aroused curiosity; but it seems probable that it divided off into bands, interlacing, and creating a maze encircling the main stem.



Fig. 7.—Shaft of cross at Lastingham.

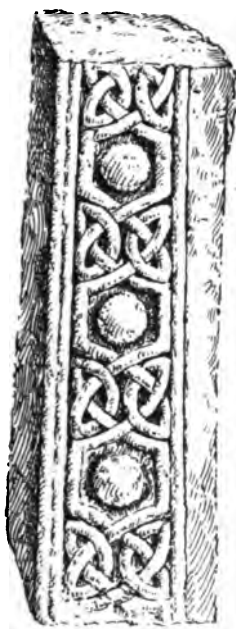


Fig. 8.—Jamb of doorway at Lastingham.

Another shaft (fig. 7), 4 ft. 8 ins. in height, is one of the best preserved. Here, again, the cable proves to be the favourite angle ornamentation of the tribe of the Læstings. The sculptor of this stone had a boldness of conception, and an eye to the orthodox serpentine symbolism of the Celtic and Byzantine churches, but he lacked confidence in his own design, he was undecided in the terminals of the reptiles' tails—in one he kept to zoological truth, but in the other he attempted originality of form, irrespective

of design, and failed. He could not lay down the axe at the right moment, and the result was a scrap of crossing ribands, and a cross between the undulating lines of the serpents' bodies, which weakened the effect. But this is condoned by the beautiful termination at the base, albeit but a knot enclosing a bead.

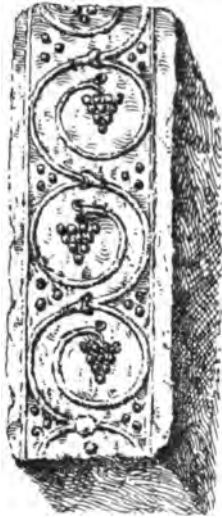


Fig. 9.—Jamb of doorway at Lastingham.

Two jambs of doorways, or windows (figs. 8 and 9), are of widely divergent designs. The first, of intertwining bands alternately enclosing buttons and forming twin knots, vies with the very best examples of Hiberno-Saxon work of the seventh century both in creation and manipulation; the other, of exquisite



Fig. 10.—Portion of lintel at Lastingham.

beauty, is worked on a harder stone, and is of less depth. The delicate tendrils enclosing bunches of grapes, savours more of the Lom-

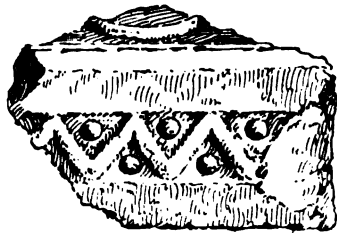


Fig. 11.



Fig. 12.

Fragments at Lastingham.

bardic art, which was introduced with the Christianity of Wessex. Might it not have been brought hither in 635, after the Northumbrian King Oswald had stood godfather to Cynegils at his baptism by Birinus, and had married that royal convert's daughter; or might not the design have been sketched by one of his attendants? The former is the more probable, as the stone is foreign to Lastingham.

A portion of a lintel (fig. 10) of curious shape, shows the keel of a jamb dissolving into a flat soffit, which is decorated with a

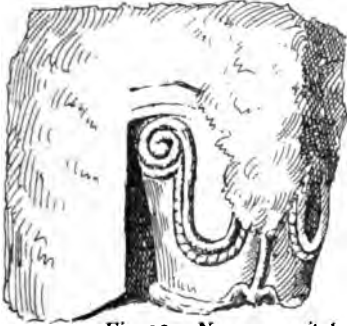


Fig. 13.—Norman capital.

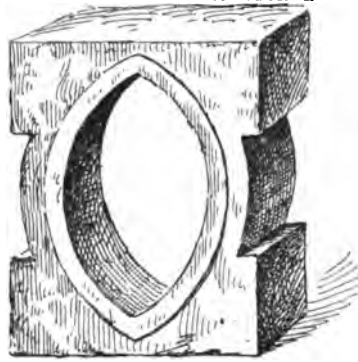


Fig. 14.—Vesica window.

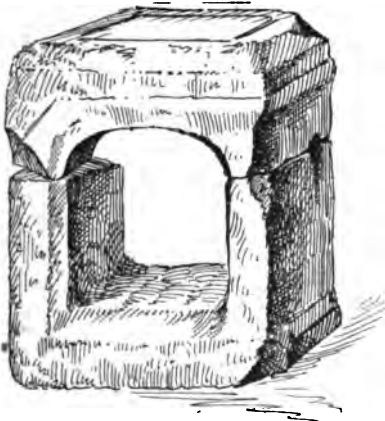


Fig. 15.—Bell turret.

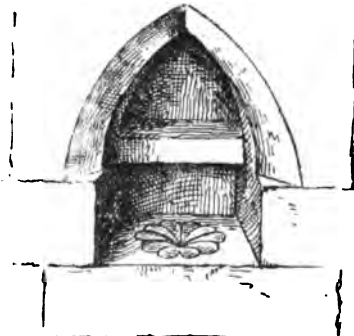


Fig. 15A.—Piscina in South Chapel.



Fig. 16.—Holy Water stoup.

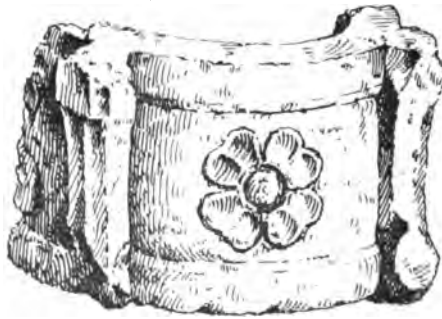


Fig. 17.—Holy Water stoup.

Lastingham.

beautifully cut chevron and bead; another fragment of the same width and pattern (fig. 11), has a particle of sculpture on

its flat surface, which, however, ill accords with the incised lines of the lintel, unless it was the central part with an independent decoration.

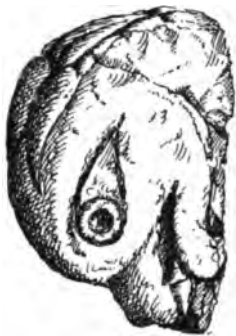


Fig. 18.

A small piece of stone of Scotie pattern (fig. 12) retains, to a certain degree, a Scandinavian influence in its continuous chain-like device.

Fragments of a period, which may be ascribed to the short tenure of Stephen of Whitby, nestle among the relics of an earlier age. A mutilated capital, at the angle of a stone measuring but $6\frac{1}{2}$ ins. total height,



Fig. 19.



Fig. 20.



Fig. 21.

Carved woodwork at Lastingham.

has lost its volute, but retains sufficient beauty to enable one to picture it in its completeness (fig. 13).

There is a stone with a *vesica* opening (fig. 14), but the position it held in the days of its usefulness is unknown. The bell turret, with rope-worn groove, recalls the days when the saunce-bell declared to those villagers, unable to attend the church, that the "pure offering" was being presented before the Eternal Father (fig. 15).

Of two holy water stoups one is all but perfect, and its semi-classical details were probably sculptured with care late in the Norman era of England's history (fig. 16). Being detached, it is

sculptured on all four sides, and probably served for the north-west door. Its companion in age, a standard piscina, has been taken from the company of its fellows in the crypt, and—mysterious are the ways of architects—has been affixed to the west wall of the church above, just inside the south door, as though to do duty for a stoup, without considering the drain in its base. The other stoup—a fragment—is a beautiful memento of our fourteenth century forefathers (fig. 17), who, in plague and sickness, such as devastated the land in the middle of that century, would humbly ask that, the cleansing powers of that blessed water might be symbolical of the purifying of their souls, preparatory to bowing before Death's sickle.



Fig. 22.—Emblems of the Passion at Lastingham.

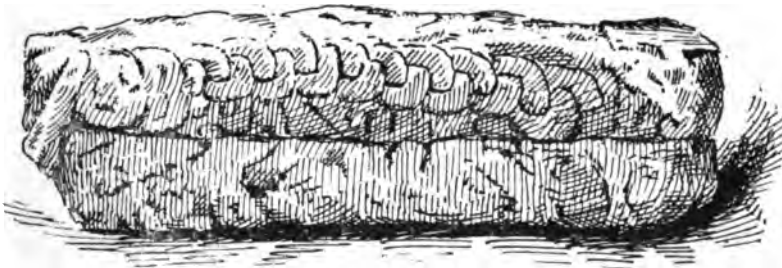


Fig. 23.—Hog-backed stone at Lastingham.

The head of a wyvern, 9½ ins. by 7 ins., presents a subject for the roaming imagination to locate ; but individual opinion must waive dogmatism (fig. 18). Our own suggestion, from the appearance of the stone and somewhat worn crest, would figure it as the terminal of one of the arms to a stone seat of dignity ; and as an abbatial chair no longer found a place in this church, it may have decorated the sedilia.

Badly consumed with damp rot are two of the most interesting remains of former decorative woodwork (figs. 19 and 20), the ages of which have been a lively source of antiquarian speculation. They are strips of oak, about 4 ft. by 7 ins., which originally formed part of the wall plate of the roof, probably in the twelfth century. They are deeply and effectively carved with mythological figures of a wyvern and a serpent.

Another piece of wood, 4 ft. 8 ins. by 10 ins. (fig. 21), is boldly carved with foliated bosses, and terminates in an oak leaf. This appears to have been part of a decorated rood beam.

The last wooden relic, of the fourteenth century, is a shield of the Passion (fig. 22). Divided quarterly by a cross of St. George are the seamless robe, the holy lance, three nails, and a scourge, the hammer, pincers, and a fourth nail.

Of sepulchral monuments, Lastingham is the happy possessor of one of the very few hog-

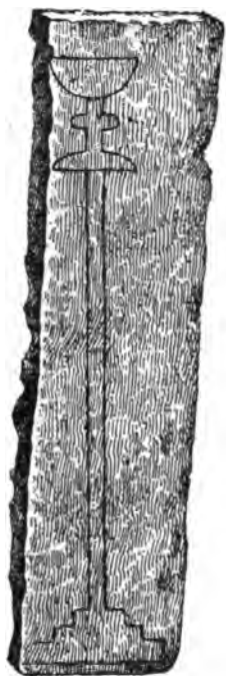


Fig. 24.—Grave Slab at Lastingham.

backed stones known to exist (fig. 23). 4 ft. long by 1 ft. 2 ins. wide, the upper part only has been decorated with a sculptured ornament, and mutilation of the cresting prevents a satisfactory tracing of the design.

A thirteenth century priest's grave slab is incised with a chalice on the top of a shaft, which was evidently intended, in the first

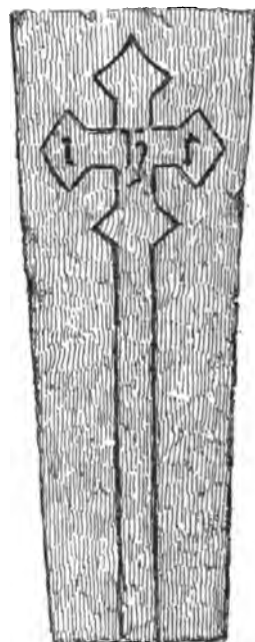


Fig. 25.—Grave Slab at Lastingham.

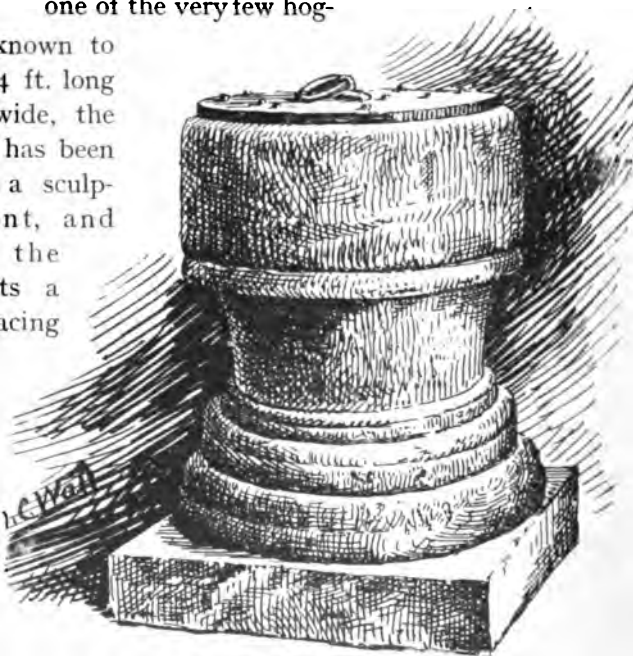
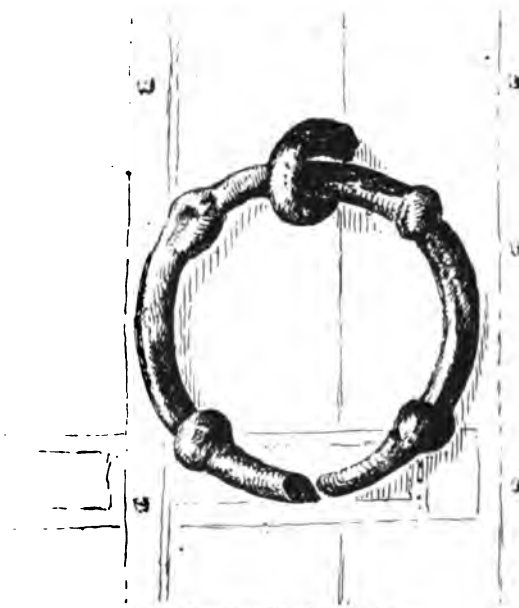


Fig. 26.—Font, Lastingham.

instance, to have represented a cross on three steps, but the design was departed from for the purpose of indicating the sacred calling of the deceased (fig. 24). Another slab of the sixteenth century (fig. 25) and a fractured one which covered the mortal remains of John de Spanton, complete the ecclesiastical relics, and their silent oratory eloquently speak of times before and after the raising of that Norman vault in which they are preserved.



Ancient door handle, Lastingham.

A piece of a quern and three stone cannon-balls speak of domestic industry and warlike strife. Quite consistently do they find a place midst the other relics, for in daily toil and mid bloodshed did the Church minister to the souls of her children, from the day St. Cedd came among the pagan Læstings, through mediæval devotion and revolutionary fanaticism, and will so minister to the end of time.

J. CHARLES WALL.

Christian Carthage.

With Illustrations by permission of the Rev. Père Delattre des Pères Blancs.

THERE are not many cities which can boast of such beautiful surroundings as ancient Carthage. It was situated upon the highest ground of a peninsula which is bounded upon one side by the Gulf of Tunis and the range of mountains ending at Cape Bon, formerly the promontory of Mercury, and upon the other, by an extensive plain and the Lake of Tunis.

From the ancient citadel, the Byrsa, where S. Louis is said to have died, one looks over a plain studded with white villas, luxurious gardens, rich fields and pastures stretching away to Jebel Bou-Kornaïn—the mountain of two horns, and over the sea to another range, blue and rose-coloured until the setting sun gives it a fascinating golden blush. Standing upon the Acropolis one can imagine Dido, the poet's fancy, bidding adieu to Æneas, and the kindly S. Vincent de Paul tending the miserable galley slaves in the prisons of the Bey.

Nothing authentic is known of the African church before the end of the second century, but the tradition that there were 580 episcopal sees is sufficient to denote its importance. It produced three celebrated theologians—Tertullian in the second century, S. Cyprian in the third, and S. Augustin in the fourth; but although the foundation of the church seemed to be well established all over North Africa, it was soon practically extinguished by the Arab invasion at the end of the third century, and when war subsided, internal squabbles prevented it from rising to its former high position. Treachery and bloodshed prevailed for centuries in that part of the Roman Empire, until, in the seventh century, Christianity had so far disappeared, that the Arab governors proclaimed the uselessness of trying to collect the tax imposed upon their Christian subjects.

The chief see of the African church was Carthage, of which city S. Cyprian was a native, and eventually its bishop. He suffered martyrdom A.D. 258. The first occupant of the see was

Agrippinus—the last Cypriacus, who was living in 1076; but, between these two bishops, the names of only twenty-five are now known.

The city must have contained some theological or philosophical



Fig. 1.—The Adoration of the Magi. Bas-relief, Musée Lavigerie de S. Louis de Carthage.

school, as S. Augustin went there from Medaura to complete his studies. Of the one hundred and sixty churches belonging to the see, the ruins of only one have been discovered, the great basilica of Carthage, now in the field of Damous-el-Karita, measuring

sixty-five by forty-five mètres. The ruins are a mass of marble columns, fragments of capitals, and demolished walls; whether it was originally a Roman basilica, or whether it was built by the Christians with the materials of some destroyed Pagan temple, cannot at present be determined, as the whole area occupied by Carthage consists of the piling up of one edifice or tomb upon another. The Romans built upon the ruins of the Punic city, the Arabs upon the Roman remains. Even in the cemeteries there are generally one upon the other, three series of tombs and sarcophagi. In the ruins of the basilica hundreds of bas-reliefs were found; probably the upper slabs of sarcophagi, with inscriptions and representations of Adam and Eve, the Good Shepherd, the Miracle



Fig. 2.—The Good Shepherd. Bas-relief, third-fourth centuries. Musée Lavignerie.

of the Loaves and Fishes, the Adoration of the Magi, and other subjects from the Gospels. Père Delattre believes these ruins to be those of the *Basilica major*, where the bodies of the martyred SS. Perpetua and Felicitas were buried. The scene of the death of these victims was the amphitheatre, the ruins of which being, unfortunately, near the railway station, it is quite impossible to visit them in peace. The guides are a pest all over Carthage, but especially in the amphitheatre, where one would like to kneel upon the soil which was trodden by the martyrs ere they were given to the wild beasts, and which was consecrated by their blood. One of the dens, or possibly the prison where the martyrs were confined while awaiting their turn, is now fitted up as a memorial chapel to S. Perpetua and her companions.

In the museum there are many relics of the Christian period. An inscription of the fifth century is curious, as the S at the beginning serves also for the word at the end : S + I DS PRO NO BIS QVIS CONT RANO. *Si Deus pro nobis quis contra nos ?*

Most of the inscriptions of tomb-stones are very simple. *Secundosa fidelis in pace. Quod vult deus fidelis in pace. Pascasius fidelis in pace vixit annos IIII.*

The formula *dormit in pace*, not unusual upon the epitaphs



Fig. 3.—Baptismal Ewer. No. II. Musée Lavigerie.



Fig. 4.—Reverse. No. II.

found at Lemta (*Leptis minor*), has not yet been discovered at Carthage, nor does it seem to have been the custom to mention the titles and the callings of the defunct upon the Christian tombs. But upon one of the oldest slabs found between Carthage and La Marsa, we read *Fortunatus in pace, procurator fundi Benbenne (n) sis.*

The use of Pagan names after conversion, rare at Rome, seems to have been less so at Carthage : *Venus, Bonifatia et Gilius in pace ; item Gilius senis fidelis in pace.*

A large number of funeral slabs in mosaic have been found in Africa, with the same kinds of inscription and the sacred monogram, or a lamb or dove, the former with a long bushy tail like those of the modern Tunisian breed of sheep.

Many of the lamps have the Christian emblems, and some plates have also been found bearing designs of crosses, fish, angels, heads with nimbi, lambs, and doves, all of which are somewhat rare in collections of Christian antiquities.



Fig. 5.—Baptismal Ewer, fifth-sixth Centuries.
Terra cotta. Musée Lavigerie. No. I.



Fig. 6.—Reverse. No. I.

A chalice of unusual form is interesting, and some ewers bearing a cross and a fish are thought to have been used for Holy Baptism. The fish, which was an emblem of regeneration in the early Church from the fifth century, was frequently used in the decoration of baptismal fonts. Similarly these ewers are decorated with a fish and the letters A B C incised on each side of the cross ; of this I will quote Père Delattre's explanation : " There was amongst the early Christians, at all events in Africa, a feeling of relationship between the cross and the first letters of the

alphabet ; and from the fifth century it was the custom for those learning the alphabet to commence with the cross +, hence the custom even now of calling the alphabet *la croix, la sainte croix.*" In the middle ages the cross and the alphabet were frequently incised upon church bells—the oldest Poitevine bell bears the first seventeen letters preceded by a cross.

It was Cardinal Lavigerie's great desire to restore Carthage to its ancient position as capital of Tunis ; this was impossible, but he, nevertheless, restored the see and primacy of Carthage in the African church, and built a huge cathedral upon the hill of the Byrsa, which dominates the whole country. It is of the bastard style so frequent in modern France, but it is of good proportions, and is built of rich materials, of which marble and mosaic are the leading features. Round the clerestory are S. Louis' words to the effect that after the Patriarch of Rome, the Archbishop of Carthage holds the first episcopal seat in the world. Some marble tablets commemorate the names of the French knights who took the cross with S. Louis.

Upon the high altar in a reliquary, an imitation of the Sainte Chapelle, is the heart of S. Louis, which was brought a few years ago from Monreale, Sicily, and underneath in the crypt is the burial-place of Cardinal Lavigerie, whose remains were brought from Alger by a French warship in 1892 ; but it is in the hearts of his children, the Arabs, that his name will survive. His whole life was spent in their service, and the institution of the Congregation of the White Fathers was in their behalf. Wherever you go in Algeria the natives never cease to speak of him—they loved him, and now they adore his memory. At Biskra he founded an Arab hospital, in passing which my especial protector, "Mohammed," related many anecdotes of the great Cardinal's kindnesses.

The work of the White Fathers is missionary, but they also superintend all the excavations at Carthage, and train young men as missionaries. To be present at Vespers on a Sunday and hear seventy of these men chant the Psalms in unison without any instrumental accompaniment, is a pleasure unlikely to be forgotten—it is as the shout of the mighty.

IN THE CARTHAGE MUSEUM.

SOME of the latest finds of the White Fathers of S. Louis de Carthage are nine little terra-cotta statuettes of a type hitherto unexampled in excavations of the Punic cemeteries. Of the nine

brought to light, some are in a fair state of preservation, but the others are mere fragments scattered about the burial-chamber, which is ten mètres below the surface. The most perfect statue represents a woman playing a lyre, seated, similar in face and head-dress to the terra-cotta specimen from Larnaca in the Louvre. The hood covering the hair, which falls at the sides of the face upon the shoulders, ends in a long veil descending to the feet. The



Fig. 7.—Cover of a mirror box found in the Punic necropolis.

upper part of the lyre terminates in a swan's head. The left hand behind the instrument is well modelled, the style is that of the best Greek period, and it has still traces of colour. The legs of the seat represent those of a griffin or other creature of the same character. One of the statuettes is modelled at the back, the sculptor manipulating the folds of the tunic and veil. This, states Père Delattre, comes from a source from which, so far, few examples have been found.

In another Punic grave among the usual contents was the cover of a mirror box, a bronze disc, sixteen *centimètres* in diameter,



Nécropole punique de Carthage — III. Rasoir carthaginois.

Fig. 8.—Carthaginian hatchet razor found in the Punic necropolis. (Bronze.)

representing a beautiful woman's head in profile, evidently Hellenic in origin. The hair is dressed in a sort of chignon at the back; a little silver disc forms the ear-ring.

A very beautiful razor has also lately been unearthed, bearing an incised design of Hercules clothed in a lion's skin, and resting upon his club. The animal's head forms a helmet—the drawing is good, the pose most elegant.

The reverse is less artistic—a person with a crown of feathers (?), holding a spear over a fallen enemy, who seems to be begging for mercy.

SOPHIA BEALE.



Lights of Other Days.

CANDLESTICKS AND LANTERNS.

(1)—CANDLESTICKS.

IN pursuing our enquiry into the condition of homely life when such light-givers as the peerman were in vogue, we are met by a group of peculiar implements which certainly were the very reverse of anything akin to the Will o' the Wisps of that bygone epoch. A good deal of "glimmering" or "gloaming" might be, and no doubt was, tolerated during the long "forenichts" of winter in the farm-houses; but to the busy village tradesman a clear, constant and equable light was required. Without it what became of the weaver, the bootmaker, the tailor? To the last named, indeed, such a provision of light was an absolute *sine quâ non*; fancy stitching at a dark suit in the glimmer of a flaring torch! "Johnnie Gibb" knew better, so he provided himself with a sturdy, plain, solid support for holding several candles at once, and placed between them a large round hollow into which the trimmings of his well-snuffed wick were dropped, from time to time, as the flame waned and the smoke warned him to brighten the light. Why these tailors' candlesticks took the form of Roman altars is a problem we may touch later on; when they did so may be approximately ascertained by noting the dates incised along with their owners' names, though the earliest known specimens so dated may, of course, not represent the earliest candlestick of this type in use.¹

In the Scottish National Collection there are several examples of these tailors' candlesticks. They are all of stone, and mostly carved out in direct and almost complete resemblance to the typical Roman altar. Our first illustration (fig. 1) shows a plain, heavy, and broken specimen, which was found built into the wall of a

¹ In an important and very suggestive article on "The Archæology of Lighting Appliances," by Mr. J. Romilly Allen, in the *Proc. Soc. Ant., Scot.*, vol. xxii., p. 84, reference is made to a paper by Rev. J. Lees, read before the British Archæological Institute, describing certain "Cresset Stones" which bear some resemblance to the Roman altar candlestick.

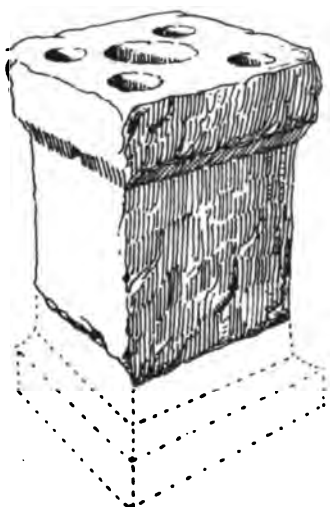


Fig. 1.—Tailor's Candlestick from Dalkeith.

common-placeness. How different from the next specimen—a really neatly carved and well-proportioned altar (fig. 2), which possesses all that the first lacks: evidence of proprietorship first of all, and of the honourable pride this man (whose initials were I.A.) took in his craft and its belongings. The date is 1634, possibly the earliest dated specimen known. The next drawing shows a specially interesting candlestick (fig. 3). It has an octagonal



Fig. 2B.—Tailor's Candlestick in form of Roman Altar.

house at Dalkeith. In its present condition, lacking the base, it stands 10 ins. in height, and is 8 ins. square at the top. It has four candle-sockets and a large central saucer-shaped snuff-holder. This severely utilitarian implement, devoid of the least line of decoration or of any representation of the "shears" or the "goose" belonging to the tradesman's outfit, uninitialled and undated, could surely never have been put to any graceful use, or helped to shed light upon the trappings of any rustic Beau Brummel—there is such a journeyman look about its uncouth contours, a hard everyday com-



Fig. 2A.—Tailor's Candlestick in form of Roman Altar.

mon-placeness. How different from the next specimen—a really neatly carved and well-proportioned altar (fig. 2), which possesses all that the first lacks: evidence of proprietorship first of all, and of the honourable pride this man (whose initials were I.A.) took in his craft and its belongings. The date is 1634, possibly the earliest dated specimen known. The next drawing shows a specially interesting candlestick (fig. 3). It has an octagonal top, and in most other respects bears a close resemblance to the last specimen; but it is larger, and, in addition to the symbols of the craft, the owner's name—Andro Lesels—with the initials repeated on a separate face. Its fourth side is particularly conspicuous by reason of a neat shield with coat of arms carved in strong relief. This shield itself is of interest, it has a double tressure and eight *fleur-de-lis*, and, above two hearts, one of which is faintly incised within the

other, is an oblong bearing three buckles. On first thoughts the idea that Lesels was a corrupted form of Lascelles occurred, with the assumption that this coat of arms belonged to that French family. On consulting the Lord Lyon King of Arms, however, it was made clear that the coat rather suggested that of Leslie, which has a bend and three buckles, and possibly the spelling, Lesels, was a variant of Leslie. However this may be, the shield serves to specialise this candlestick.

In the example that follows (fig. 4), though the general resemblance is maintained, we notice only three sockets round the snuff-holder. Curiously enough, the initials I.A. are incised on this candlestick also, and with the date 1646, a dozen years later than that affixed to the candlestick above noticed with the same initials. There is no record showing the source from which the earlier candle-

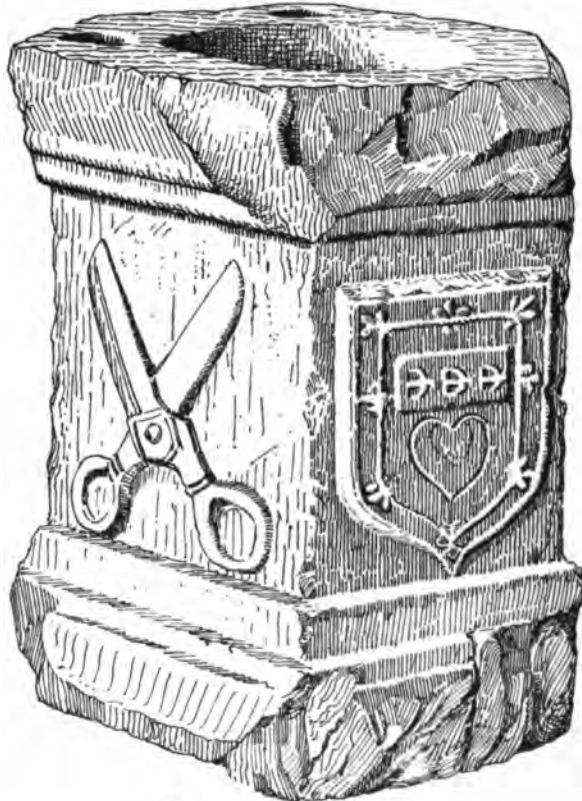


Fig. 3.—Tailor's Candlestick.

stick was obtained, but the original of fig. 4 is in the museum at Perth. A fifth example is but a fragment of the upper portion of the Roman altar, and only differs from the others in having the snuff-holder deeply cut out in the shape of a heart. The last specimen here shown (fig. 5) is a departure from the typical form. Instead of the square top and moulded edges, this candlestick is cut out of a squarish block of stone in two tiers, with a couple of sockets on each, and a slight hollow, presumably as the snuff-holder,

between the two upper sockets. Moreover, it possesses two pairs of "shears" and two specimens of the "goose." One might conjecture all this implied a partnership in business, and,

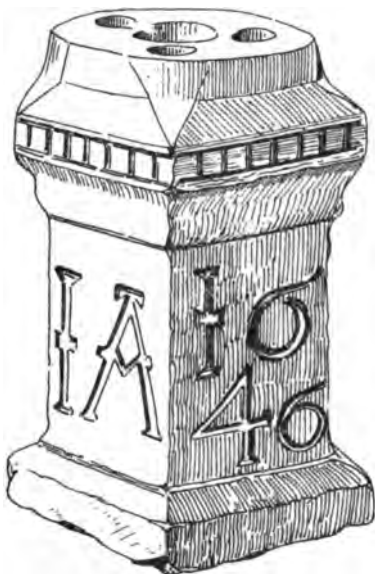


Fig. 4A.—Tailor's Candlestick.

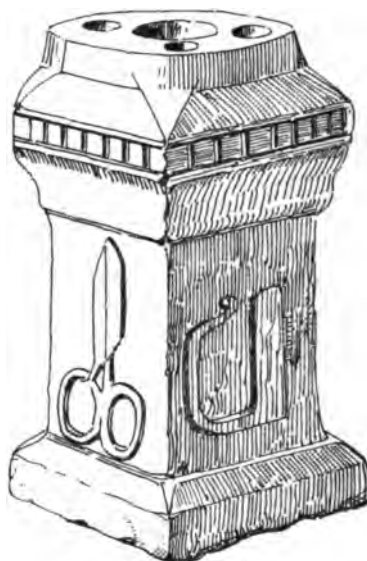


Fig. 4B.—Tailor's Candlestick.



Fig. 5A.—Tailor's Candlestick.



Fig. 5B.—Tailor's Candlestick.

ii so, in lights, were it not for the simple R.B. incised on the face of the upper tier. This specimen was acquired with the Sturrock Collection.

An uncommon form of stone candlestick, barely to be called picturesque, is composed of four thick pillars built round a wide oblong-shaped snuff-holder. It stands $8\frac{1}{2}$ ins. in height, and is $6\frac{1}{2}$ ins. in full width, and it is heavy enough to have been used in the same way and subjected to the same unkind treatment as most of the Roman altar specimens appear to have been.

Metal candlesticks introduce us to a metal probably very little known—this is *Latten*. This substance is described, under its French appellation *Laiton*, as copper made yellow by the admixture of a little calamine; and, on pressing our enquiry, we find calamine described as the *Lapis*



Fig. 6.—Top of Candlestick of latten from Wigtonshire.



Fig. 7.—Candlestick of wood with brass sconce.

Calaminaris or *Cadmia nativa*, which is said to be the crust formed in zinc furnaces containing ten to twenty per cent. of cadmium, which is a roundabout way of stating that *Latten* is a kind of brass. One authority, indeed, describes *Latten*¹ outright as sheet-brass, adding the note, which is of some archæological interest, that during the reign of Henry VIII. frequent mention is made of "mines of latten" in various public records,



Fig. 8.—Wooden Candlestick from Inverkeithing.

¹ See under "Latten," *Chambers' Encyclopædia*.

without explanation of its nature. This candlestick of latten is from Wigtownshire, being one of the many donations to the National Museum made by the present President of the Society of Antiquaries of Scotland, the Rt. Hon. Sir H. E. Maxwell, of Monreith. My drawing of it (fig. 6) was purposely made as viewed from above in order to bring well out the very neat socket and branching fork on either side, the shaping of which is

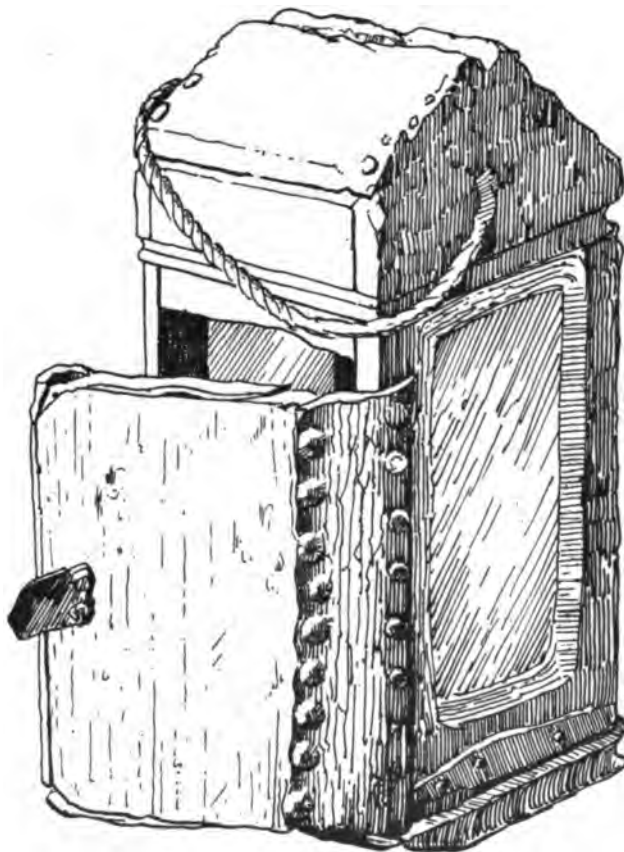


Fig. 9.—Lantern of wood and horn from Aberdeenshire.

unusually skilful and finished with much care. In the circular tripod base these same qualities are also apparent. The candlestick stands $7\frac{1}{2}$ ins. in height, and measures across the feet 4 ins.

The use of wood as a material for candlesticks does not seem consonant with the cautiousness of thrifty folk—Scots or English, yet such do exist. Our next illustration (fig. 7) consists of a round flat base, a fluted pillar and upper portion

of stem entirely of polished dark red wood, surmounted by a fairly wide scone of brass scalloped along the edge. One need scarcely marvel that the wood just beneath the brass mounting has split with use. This candle-stick belonged to Lady Lovat,¹ a name

¹ The wife of "Simon Fraser of Beaufort, better known to infamy as Lord Lovat." (Hill Burton, *Hist. Scot.*, vol. i., p. 178.) He was the originator of the Queensberry Plot in 1703, took an active share in the Rebellions of 1715 and 1745, and in the following year "was sent to his last account laden with an almost unexampled heap of crimes." (*Ibid.*, vol. ii., p. 530.)

which swiftly recalls memories of pathetic interest enough of the ill-used and ill-fated Lady Grange.¹

With an illustration of the rather quaint wooden candlestick (fig. 8) from Inverkeithing, this notice of candlesticks may close. It is made of alderwood, lathe-turned, and stained and polished, and consists of a solid carrot-form body into which are slotted the four thin leg-pieces terminating in horses' heads. There is no metal in this candlestick, nor is its slender build and the comparatively narrow "tread" of its supports at all conducive to safety. It stands about 10 ins. in height.

(II.) LANTERNS OF WOOD AND TIN.

Hitherto we have mainly been considering the implements and appliances constructed for the diffusion of light more or less fixed and confined to indoor purposes. In studying some of the implements next in order, we shall try to ascertain how far towards usefulness some of the portable contrivances attained, or how far short of the ideal they fall.

Take for example this substantial and cleverly-made lantern² (fig. 9) of wood and horn, a striking example of homely ingenuity and in its way a very picturesque object. The bottom, sides, and gable-shaped top are of wood, so stained and scarred and with edges so rounded and polished by use that one cannot with any certainty say what the wood is. On to the bottom, which is 5 ins. square, there are nailed three side pieces, measuring at the apex $10\frac{1}{2}$ ins. in height and $4\frac{1}{2}$ ins. in width, the

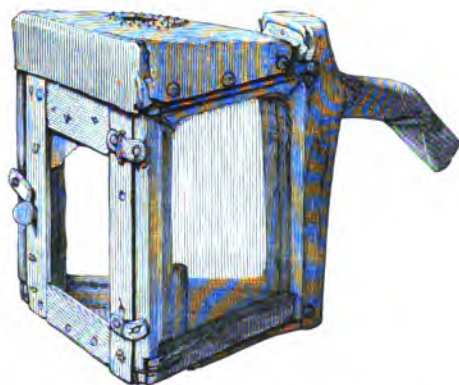


Fig. 10.—Lady Grizel Baillie's Lantern.

¹ The wife of James Erskine, of Grange, a brother of the Earl of Mar. He was on the Scottish Bench between 1707 and 1734, secretly a Jacobite, a born intriguer and an accomplished hypocrite. In 1732, Lady Grange, partially insane, was, by her husband's orders, kidnapped, and conveyed through Glencoe to Loch Houra, thence to the Isle of Hasker, near Skye, and finally to St. Kilda. *Vide* J. Hill Burton's *Hist. Scot.*, vol. ii., p. 304, and for some further light on this dark page of family history, Papers by David Laing, in *Proc. Soc. Antiq. Scot.*, vol. x., p. 722, vol. xi., p. 595, and vol. xii., p. 312, the last containing a copy of the original letter of Separation, &c., from Rachael Chiesly, to James Erskine of Grange.

² We may note in passing that the New English Dictionary records no fewer than eighteen varieties in the spelling of this word; and adds, "that the form *lanthorn* is probably due to popular etymology, lanterns having formerly been almost always made of horn."

Friar's Lantern was an old rustic name for *Ignis fatuus*, Will o' the Wisp.

top being formed of two sloping pieces $4\frac{1}{2}$ ins. in length by $2\frac{1}{2}$ ins. in width. These top pieces do not meet, except at the extreme outer angles, for a wide irregularly-scooped hollow has been made there to act as a smoke vent. They are nailed to the uprights; whether the nailing became insecure or not the sides are, in addition, bound, both vertically and horizontally, by strong tarred cords knotted at the angles. The cords are fastened in a twisted loop round a flat-headed nail, which also helps to

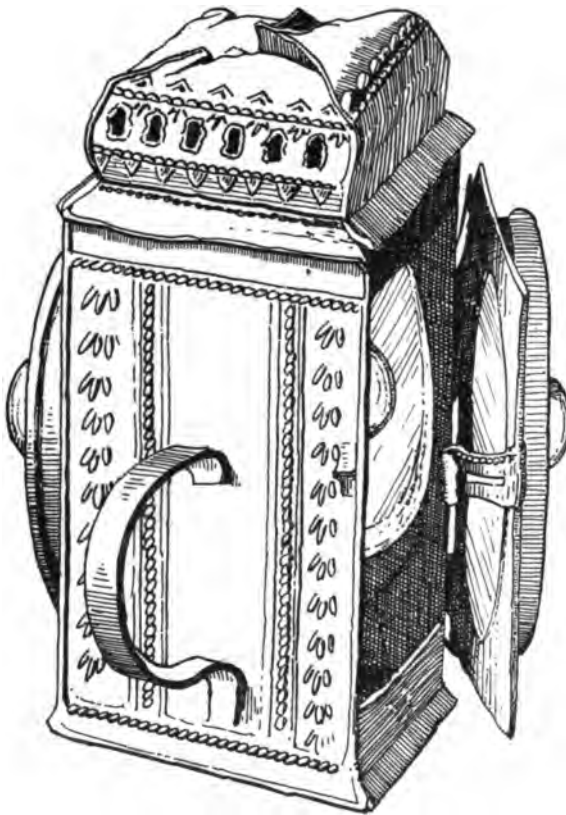


Fig. 11.—“Bull's-eye” Lantern of tin.

hold firmly down a broad strap of leather to the foot of the side behind the door: this leather is now so hard and tough as to be with difficulty distinguished from iron. The sides or windows within this framework of wood are of horn, well secured in their places by putty. The door is of wood half an inch in thickness, hinged with stout flexible leather fastened with seventeen rivet-headed nails on the outside, the three edges of the door being turned over with leather similarly fastened.

The floor of the lantern is pierced by a rudely circular candle hole, and the lantern is carried by a short thick cord run through the “gables” and knotted within.

Though devoid of written record, this sturdy old homely lantern, with its unmistakable signs of rough and frequent use and its stout lineaments well adapted for such use, is in its own way an epitome of the self-dependence and ingenuity of the maker who

fashioned it with the simple tools and simpler materials at hand, scorning to procure a costlier and more showy article. Likely as not, he lived far away from all shops!

About our next specimen (fig. 10) both incident and romance have cast a glamour of pathetic and personal interest, for this curious, simple, three-cornered lantern was carried by Lady Grizel Baillie on her nightly visits to her father, Sir Patrick Hume, during his concealment in the vault beneath Polwarth Church, in 1684. It was through the good offices of the Misses Warrender that this unique specimen found its resting-place in the National Museum.¹

A close comparison with the preceding specimen shows that in three respects only is this lantern an improvement upon that; its sides are of glass, it has a tin candle-socket, and the broad triangular top is of tin perforated with a large round smoke-hole surrounded by numerous small holes, otherwise its features are of a truth plebeian enough! Note the handle and back, simply the curved branch and vertically cut stem of an

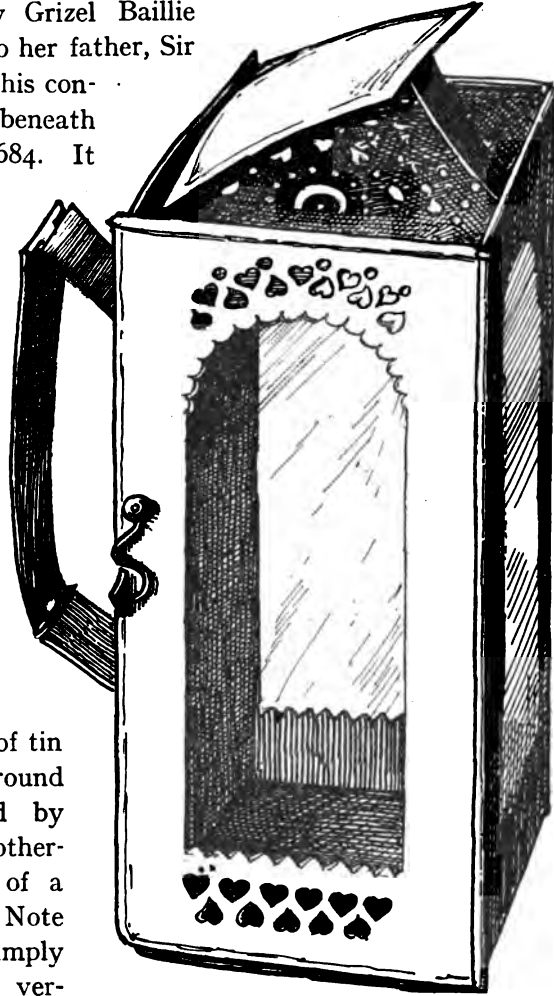


Fig. 12.—Glasgow Apprentice's Lantern.

¹ Sir P. Hume was suspected of being concerned in the Rye-house Plot, and only saved his life by concealing himself in the vault beneath Polwarth Church. His eldest daughter, Grizel, then only 18, lived with her mother at Redbraes, about one mile off. She brought her father food and drink every night for a month, crossing the churchyard to do so, and hastening home at the first glimmerings of dawn. "For fear of exciting the suspicions of the servants, she had to convey part of her own dinner off her plate into her lap, in order to secure food for her father; and it was on one of these occasions that her little brother Sandy (afterwards the second Lord Marchmont), turned to Lady Polwarth in consternation, and complained: 'Mother, will ye look at Grizel; while we have been eating our broth, she has eaten up the whole sheep's head!'" (*Marchmont, and the Homes of Polwarth*, by Margaret Warrender, p. 31.)

ash-tree, polished only by much handling ; the wooden framework of the windows, each of two common thinnish pieces of wood, clamped together by the simple process of hammering down the points of the nails when driven through ; the bottom, of two still thinner and now very much worm-eaten pieces, held to the uprights by four clumsy nails ; the tin cap, not even cut to fit exactly, fastened to the top-piece with equally clumsy nails ; and the slight (one would think barely sufficient) leathern straps which form the hinges of the door.

And yet the lantern is as firm and solid as possible, and, were it reglazed, would be as serviceable to-day as when, more than two hundred years ago, devoted Lady Grizel held it in her dainty hand.

Our next specimen (fig. 11) is entirely of tin and glass, smaller than the lantern just noticed, being only $5\frac{1}{2}$ ins. in height, with definite decoration and a "bull's-eye" in each of its three windows. The style of its ornament is so obvious as to call for no comment. There is a small candle-socket, and attached to the back of the inside of the lantern is a narrow vertical strip of tin just over 2 ins. long, having its upper end free. Unless this

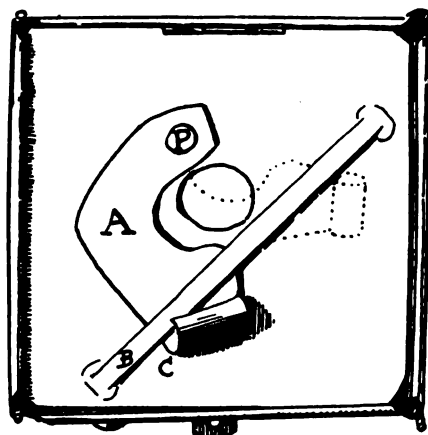


Fig. 13.—Candle-holder in Glasgow Apprentice's Lantern.

were a contrivance for suspending a small reflector by—as in quite modern toy magic-lanterns—it is not easy to account for. The thin metal base of this lantern is kept from direct contact with any surface liable to be damaged by heat by four small strips of tin soldered at the angles and bent round so as to form a kind of foot.

Folding pocket-lanterns of thin metal, hinged something on the same principle as the up-to-date sandwich case, would seem to have been in common use not so very long ago. The specimen here illustrated (fig. 12) belongs to the class known as Glasgow Apprentice Lanterns, and was once in the Sim Collection. It is of tin $6\frac{1}{4}$ ins. in height and $3\frac{1}{4}$ ins. in width ; its sides are of horn held in place by an edging of tin soldered on the inside ;

the top is of open work, as are also the curved tops of the sides and their straight bases. Small brass hooks pivoted on a flat-headed stud fasten the sides. When open, the lantern is $3\frac{1}{2}$ ins. wide and thick, when closed $\frac{3}{4}$ in. thick. On the bottom is a clever contrivance for adapting the candle-hole to the size of the candle (see fig. 13). It consists of three parts: P, the pivot upon which A, the sneck, turns, and slides below the bar B in such a

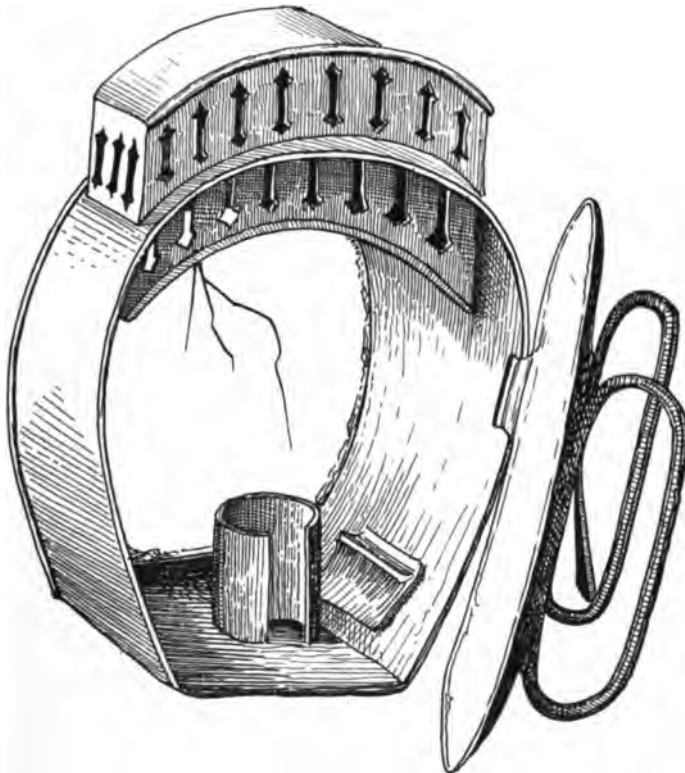


Fig. 14.—Lantern of iron and glass.

manner that by pushing the little rolled end of tin, C, upwards we can alter its position to that of the dotted lines, and thereby diminish the candle-hole from a circle $\frac{1}{4}$ of an inch in diameter to an ellipse of less than half that space.

A better finished and more “natty” specimen was bought recently at Dundee, and shown to me by Mr. D. Falconer.

An unusually large heavy tin lantern, with conical top, now in the Museum, hails from Aberdeenshire. It possesses few of the attributes of quaintness or picturesqueness exhibited by most

of the examples here described, except for the fact of its "light-holes," which are protuberant, being fitted with a curiously varied set of glasses, some of them star-shaped—one has a scalloped edge. The vertical height of this cylindrical lantern is $9\frac{1}{4}$ ins., but, including the conical top, 13 ins.; the diameter of its base is $6\frac{1}{2}$ ins. The top has a short chimney, and is also perforated with small holes in a pattern of rings. Externally attached to one part, just below the rim of the top-piece, is a projecting ring of metal half an inch deep, and directly below it, attached to the base, a second such ring, a contrivance by which the lantern could be suspended to some part of a cart, probably, or to an upright staple in an outhouse.

I bring these notes to a conclusion with a drawing of what seems a very uncommon form of lantern (fig. 14). It is horse-shoe shaped, and of iron and glass: it stands only 4 ins. in height, is $3\frac{1}{2}$ ins. wide, and nearly 2 ins. deep. Into the upper part is fitted a movable chimney with long neatly-cut holes; this can be pushed down so as to lie flush with the top, or can be raised as shown in the illustration. There is a socket for a single piece of tin left unjoined at the edges. The door is provided in the middle of the outside with a strap of tin, soldered at the upper end in such a way that its lower end could be pushed into a crevice or small iron loop, and on either side of this "hook" is a handle formed of two pieces of wire rod one-eighth of an inch thick, which can turn back flat against the door, or be turned out projectingly as shown. The fastener is gone. The use of the wire rod, which appears to be the same as that of which wire fencing is made, proves that this odd little lantern cannot lay claim to a high antiquity; but its very homeliness of construction renders it an object of some interest, and it, along with flint, steels, tinder-box, rush-light, wooden spunks, will, ere long, who knows, share in the attention of future antiquarians, who will look back upon an early box of Bryant & May's matches or a pocket vesta-box with the same respect as we do upon these various forms of the Lights of Other Days.

FRED. R. COLES.

On Sprott's Illustrated Chronicle.

WE are so familiar with written history as the finished article that we are apt to ignore—some of us quite literally so—all the labour that has gone before the perfecting of the stories of the various nations.

While enjoying at our ease their perusal, we think too seldom of the favouring fortune that has brought to light, or the care that has preserved, the ancient records; the laborious and patient skill that has deciphered and transcribed them, the zeal that has collated and compared them; bestowing our admiration rather upon the synthetic and descriptive powers which finally have made to pass before us the long and splendid pageant of the past.

It is the great writer wielding the pen of the painter in words who attracts the chief notice and the public praise, and perhaps it is rightly so that the Gibbons, the Macaulays, the Froudes, and the Freemans should command the reader's admiration; while those whose labours have disclosed the sources, laid the foundations, and made available the materials of history, are for the most part unknown to fame. Doubtless their work was their reward, for there is a peculiar fascination in the study of the sources of history in their originals—in the endeavour to elucidate some obscure point of history from parchment rolls yellow with age, and faded from such filtration of light as has reached them in the long passage of time.



Fig. 1.—Temptation of Adam and Eve,
from Sprott's Chronicle.

The main sources of our British history have been long known and much studied, and possibly the last word has been said upon them. There is, indeed, a certain sameness and similarity about them, due doubtless to the fact that their compilers were in most cases cloistered ecclesiastics, or others connected more or less closely with the clergy. In many instances we find the similarity so striking as to suggest plagiarism, in some cases no attempt being made to conceal the copyist's crime—if such it be. This is so often the case that it is superfluous to cite examples on any extended scale. We may see an instance in the "Annals" of Roger of Hoveden, wherein we find nearly the whole account of the two Mercian Kings Cuthred and Sigebert (occupying fifty-

five lines in Saville's folio "Scriptores") taken almost verbatim from Henry of Huntingdon, and not only the main facts, but even the subsequent moralising.



Fig. 2.—Vintage Scene, from Sprott's Chronicle.

The manuscripts of these ancient authorities exist in originals, transcripts, or excerpts, in various large libraries, such as the Bodleian and the British Museum; some in semi-private hands, such as the Society of Antiquaries; others in

the libraries of private individuals, and, speaking generally, are not available for prolonged study. But there is one ancient manuscript which has been rendered accessible by its reproduction in fac-simile, in spite of its great length; but as a limited number of copies were issued, it is now scarce, and is certainly known to few. This manuscript is an illustrated Chronicle of Sacred and Profane History, and is supposed to have been written by a certain Thomas Sprott in the thirteenth century. Belonging to Joseph Meyer, of Liverpool, it was edited in 1851 by Dr. Bell, from the roll of twelve parchment membranes, headed in a faint and later hand, "Chronica Thomæ Sprott."

Thomas Sprott was a Benedictine monk of S. Augustine's,

Canterbury, who flourished at the latter part of the thirteenth century. Pitseus, the historian, says he was "a man of religious life and uncommon erudition," whose "flores historiarum" were collected and edited, with additions, by Thomas Thorne, a monk of the same house. He mentions particularly a chronicle of the affairs of S. Augustine's Monastery, "et alia quædam." Leland says Sprott was distinguished not only for his piety but also for his solid learning. Bale writes in a similar way.

That a "Sprott's Chronicle," apart from his annals of Canterbury, was in existence was the opinion of all these historians, and also of Somner and Hearne. The latter, indeed, published in 1719 what he called "Sprott's Chronicle," with other historical fragments, edited from a manuscript in Sir Edward Dering's library labelled with that title.

It will be interesting to compare this with the fac-simile edited by Bell, only regretting that the two originals are not forthcoming.

As already observed, Bell's "Sprott's Chronicle" is written on twelve parchment membranes. In seven of these on the dorsum is written the Sacred History alone, while

throughout, with the exception of a few paragraphs, each membrane is divided into two columns, one of which is, in a way, a supplement of the other. As this is effected on no systematic method, it involves a certain amount of confusion and repetition. Hearne's chronicler, whoever he may have been, had a more orderly method, his paragraphs usually beginning with "Anno," "hoc Anno," or "eodem anno," while Bell's "Sprott" often commences with "Iste," followed by the name of the King or other person of whom he is writing, although in the great majority of cases he has not mentioned him before. Covering, as it does, such a length of time, namely, from the Creation to the reign of Edward I., this chronicle



Fig. 3.—The Nativity, from Sprott's Chronicle.

must needs be presented in a very condensed form in order to be included within its moderate bulk. Yet Sprott has found room to decorate it with half-a-dozen miniature pictures, a large number of portraits of kings and rulers, and a still larger number of drawings of variously shaped crowns supplemented by diagrammatically presented pedigrees.

These very fanciful portraits of the kings and great ones of the world have a sameness truly remarkable, with benevolence as the most distinguishing feature of countenances that verge in some instances upon fatuity. With one or two exceptions there is no incident instanced, or statement recorded, which may not be found in other historians, but there is, in its due season,

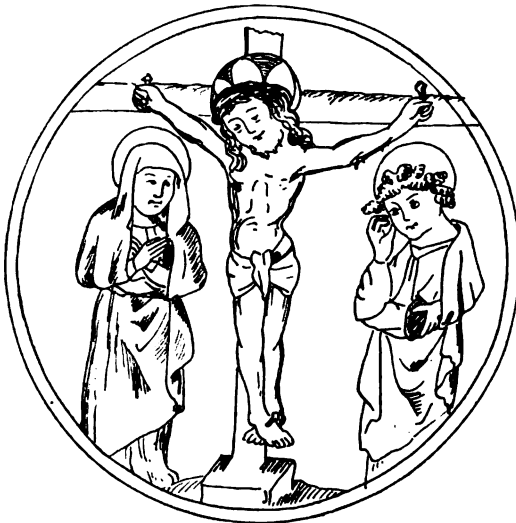


Fig. 4.—The Crucifixion, from Sprott's Chronicle.

a marked emphasis and reiteration of one phase of the politics of the period, and that is the question of the suzerainty of the English kings over Scotland. From the time of Athelstane until the concluding paragraph of this chronicle, this overlordship is insisted upon to a marked degree, and this of itself seems to point strongly to the contemporaneity of the historian with the

period of the early Plantagenets, when this question was a matter of active politics. This fact leads Bell to consider that Sprott was undoubtedly a chronicler of facts within his own knowledge, and he even opines that he died in the reign of the first Edward, although the death of this king is narrated in the last few paragraphs of this history, a statement, he thinks, which might well have been inserted by a later hand.

There is, however, no reason to account this an interpolation, for it is quite easy to imagine that, taking so pronounced a view as to Scotland's feudality, Sprott, although living into the reign of Edward II., would choose to terminate his chronicle with the successes

of the first Edward rather than have to relate the failures of the second. While, on the other hand, had his life extended to the reign of Edward III., he would have rejoiced to chronicle the victories of that king, and to balance Bannockburn with Halidon Hill and Neville's Cross.

The fact that there is little ecclesiastical history and no particular reference to the monastic establishment of Canterbury, of which Thomas Sprott was a member, may seem by some to militate against Sprott's authorship of this chronicle; on the other hand, since he had already published the well-known "annals" of S. Augustine's, there was no necessity for any further particular mention of such matters in a chronicle of wider scope.

There is a considerable amount of obscurity in some sentences here and there throughout this history, and this may in part justify some extraordinary renderings in the translation with which Dr. Bell accompanies the issue of the fac-simile of this roll. Here and there he omits words, and even whole sentences, in a way which betokens carelessness or haste rather than intention, since no reason for the omissions is apparent.

Since there are thus two chronicles purporting to be written by this same monk, Thomas Sprott, namely, that published in the eighteenth century by the well-known Hearne, and the fac-simile



Fig. 5.—The Resurrection, from Sprott's Chronicle.

with translation issued by Dr. Bell in the nineteenth century, it will be of interest to compare the two, not in order to identify them with one author, but to note the points in which they agree, which are sufficiently numerous to be noticeable. It is somewhat remarkable, for instance, that they both begin their chronicle in words absolutely identical; commencing, as so many mediæval histories did, with the Creation, both Hearne's and Bell's Sprott describe the formation of Adam out of the dust of the earth "in the land of Damascus outside Paradise on the sixth day of the age, and placed in Paradise was ejected in the afternoon, having committed sin the same day," Hearne's Sprott adding a few details, as that an angel cast him out and into the Valley of Jehosaphat, where he became the father of thirty sons and as



Fig. 6.—King David, from Sprott's Chronicle.

many daughters. It will be seen from the appended Latin of the originals¹ that the similarity of words is not only remarkable, but also the phraseology and the evident community of derivation. Bell notes this remarkable coincidence in his preface, but so inaccurate is he, that the transcription he gives, for the sake of comparison, contains several errors in each of the short extracts.

Continuing the account of the Fall, Sprott lapses into several lines of moralising, cast in an alliterative form, lamenting how Adam fell "de luce in limum, de incolatu ad exilium, de Deo ad Demonum, de fructu ad fletu, de laude ad luctum, de joco ad jurgium, ab amore ad odium, de prosperitate ad penuriam, de gracia ad culpam, de pace ad penam," a concatenation of sounds very creditable for its ingenuity to a chronicler of the Dark Ages. He then enters on a catalogue of the descendants of Japhet, as

¹ *Hearne's Sprott* says: "Adam homo primus de limo terrae extra paradisum in agro Damasceno vi^o die seculi formatus, et in paradisum translatus ejusdem diei hora septima peccato ibidem commisso in vallem Josaphat post meridiem inde (virga angelo) dejectus est ubi xxx filios totidemque filias legitur procreasse."

Bell's Sprott says: "Formatus itaque Adam homo primus de limo terrae extra paradisum in agro damasceno sexto die seculi et in paradisum translatus peccatoque eodem die commisso dejectus est post meridiem."

they affected European history and geography, affirming that "the first man of the race of Japhet who entered Europe was called Alanus." This and the subsequent paragraphs, extending to twenty-three lines of the chronicle, are evidently taken with very slight alteration from Nennius' *History of the Britons*, and is exemplified with the first of Sprott's numerous pictured pedigrees.

The six ages of the world as given by Nennius are also adopted by Sprott, in words that evidence their derivation, but the later historian adds a seventh and an eighth. Both Hearne's Sprott and Bell's agree in making the ark one hundred and sixty years in building, and also in calling Cain a "seven-fold sinner." Indeed, it is chiefly in the Scriptural part of the history that the points of likeness are most marked; thus they both describe the deliverer of Israel, Ehud, as

Ayoth and Aith, and make him ambidextrous instead of merely left-handed, as the Authorised Version has it in its account of the assassination of Eglon, King of Moab, a deed which these two chroniclers narrate in the same words. So, too, the death of Abimelech, struck by the fragment of a millstone cast upon him by a woman's hand, is described in exactly the same terms. The account of the destruction of the Brazen Serpent by Hezekiah is rendered in very similar words;



Fig. 7.—King, from Sprott's Chronicle.

but a stronger identity appears when they narrate Manasses' evil reign in the same terms, and using alike the same uncommon words. In describing how that wicked King "empurpled" the streets of Jerusalem with innocent blood, Hearne's Sprott says: "Iste purpuravit plateas Jerusalem sanguine prophetarum," while Bell's Sprott uses the same striking words in a different order in recording that "Iste . . . plateas Jerusalem sanguine purpuravit"; while both include in Manasses' crimes the sawing asunder with a wooden saw the victims of his cruelty. Such identity alike of statements and of words point to a common and intimate relationship of origin in these two chronicles, which, if difficult to define, is none the

less striking and actual. So, too, when narrating the origin of money, and of its Latin name, "*pecunia*," from the skins of beasts, "*pecudes*," both Hearne's and Bell's Sprott use the very same words, as well as in ascribing the subsequent making of metal money to Saturnus.¹ Likewise having attained the end of their history of the Kings of the Jews, they both say in identical words: "With this Zedechiah the Kingdom of the Jews terminated, whose rule, according to Josephus, lasted 514 years 6 months and 10 days. Afterwards their affairs were under the care of the priests except that for a time there were a few kings whose names are noted beneath." Obviously all this (with some other particulars now omitted) was derived from Josephus' history, to which both the chroniclers could have access; but what is notice-



Fig. 8.—Edward the Confessor, from Sprott's Chronicle.

able is that their *ipsisima verba* and construction of sentences are absolutely identical. Coming to British history both Hearne's and Bell's Sprott describe the advent of Brutus, his destruction of the inhabiting giants, and the names of his sons in precisely similar terms. It is an interesting fact that when he is describing how the Britons opposed Cæsar's passage of the Thames by fixing

sharpened piles, cased with metal, in the bed of the river, Bell's Sprott states that they may still be seen fixed in the ground.

Passing on to the history of the fifth and sixth centuries, and the conflicts of the Britons and Saxons, this chronicler has evidently resorted largely to Geoffrey of Monmouth for his facts—and fancies—while, when dealing with Ethelbert, the first Christian king, and his wife Bertha, and other Saxon kinglets of the succeeding century, he has drawn extensively, and with verbal identity in many parts, upon William of Malmesbury's history. In his

¹ *Hearne's Sprott* says: "*Pecunia dicitur a pecude eoquod primo fiebat de coreo pecudum; et post, Saturnus de aere illam figuravit.*"

Bell's Sprott says: "*Pecunia dicta est apecudibus eoquod primo fiebant de corio pecudis Post modum Saturnus figuraviteos de aere.*"

account of "Cedwalla, king and monk," he follows Henry of Huntingdon's history in all its particulars, and in many of its exact words, not omitting the first four lines of that chronicler's turgid versiform epitaph on that king. His history of the Mercian King Offa, builder of Offa's Dyke, is taken with much verbal exactitude from Roger of Hovedon; while for his narration of Alfred's deeds he has apparently gone to Henry of Huntingdon, for he inserts eight out of the fourteen eulogistic lines of verse which the learned Archdeacon of Huntingdon wrote in honour of that great king. Thus it appears that our chronicler, whether Thomas Sprott or some other, was at least a widely-read man, when the limited literary resources of those days are taken into account. When he comes to the events of the tenth century he begins to show that tendency which Bell, his editor, has noticed—though its



Fig. 9.—Julius Cæsar and Rollo, from Sprott's Chronicle.

earliest instances seem to have escaped him—namely, to emphasise by frequent mention the question of the suzerainty of England over Scotland. For as early as his account of events in Athelstane's reign he enters into more details than he usually employs in describing Athelstane's conquest of Constantine, King of the Scots, the subsequent "rebellion" of the latter, his second rebellion, and ultimate submission. Further on he narrates how King Edred, "after conquering the Northumbrians turned his ensigns against Scotland, now rebellious . . . but they submitted without a contest, and swore their accustomed fealty." In the succeeding reign, says our chronicler, "the Scots made no rebellion."

Dealing with Edgar the Pacific, a further example is afforded of the number and variety of the sources of history laid under requisition by our author, for four lines of a peculiar and

perfidious eulogy of that king are found to be verbally identical, though the order of one or two words is changed, with a similar passage in the "*Chronica de Mailros*." When he comes to speak of Edmund Ironside we find a remarkable identity of statement between this Sprott of Bell's editing and the Sprott of the older Hearne; for they both, in contradiction of every other chronicler, affirm the legitimate birth of that strenuous king. Hearne's Sprott says: "Ethelred married successively two wives. By the first of them he had Edmund Ironside." Bell's chronicler also affirms that "Ethelred, by his wife, Ethelgiva, had Edmund surnamed Ironside." But other chroniclers tell another tale, as William of Malmesbury, who says "This Edmund was not born of Emma, but from a certain other woman whose obscure position keeps her unknown," while the author of *Flores Historiarum* (supposed by some to be Matthew of Westminster) also declares that "Edmund



Fig. 10.—Heads of Kings, from Sprott's Chronicle.

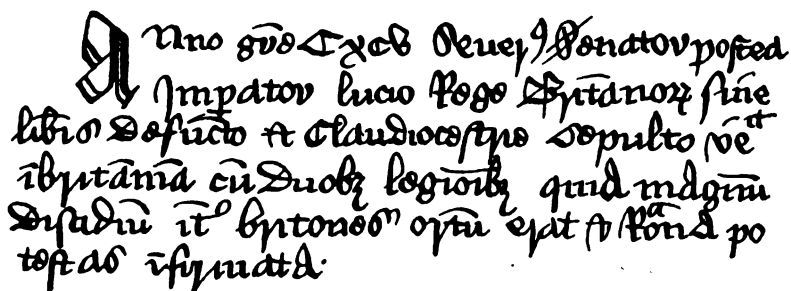
Ironside was not born of Queen Emma, but of a certain ignoble woman."

In narrating the events of the Norman Conquest our chronicler quotes, with apparent approval, the opinion expressed by Gilbert Cambrensis and others that Harold escaped death at Hastings, and ended his days quietly as an anchorite; and he adduces S. Robert of Rievaulx as a supporter of at least the first part of this belief. Each of these so-called Sprotts describes William the Conqueror's search of the monasteries and his transfer of their wealth to his own treasury in similar terms; the one evidently copied from the other, for the very rare low Latin word "*erarium*" is used by each as equivalent to "treasury."

The peculiar view of the over-lordship of England with regard to Scotland appears again in our chronicler's account of this reign, for he speaks of Malcolm's invasion as a "rebellion," and describes

him, in the result, as becoming the English King's "liege man"; while in dealing with Richard the First's short reign he says that "William, King of Scotland, came to Canterbury to his lord King Richard, and did him homage; nor in the reign of this King is any rebellion of the Scots recorded"; and he further makes this same King of Scotland do homage to the succeeding English monarch "on a high hill without the city of Lincoln."

The same tale is continued in the next reign, where he says "this Edward (I.) had the name of Longshanks; and was superior lord of Scotland"; and indeed he ends his chronicle still insisting on this point, for he adds, "To this Edward Longshanks in the 7th year of his reign all the nobles of the Kingdom of Scotland did homage, taking him for their liege lord and conceding to him and to his heirs supreme dominion in the Kingdom of Scotland, whereupon



*I*uno gūo t̄xēb Deuey Bonator postea
Impator lucio Pogo Syrtanox sine
libro Defūcto A Claudio cōp̄to sopulto rē^{at}
ibytānā cū Duobz legioniqz quid m̄dgem
dyadu it' bytonoōm op̄m ep̄at A Pōnā po
toft ad ifymatā.

Fig. 11.—Specimen of the Manuscript of Sprott's Chronicle.

he granted to them liberty to elect their kings from the nearest relatives of a defunct king."

Hearne's Sprott, on the other hand, continues his chronicle to the reign of the third Edward.

It will therefore appear from our review and comparison of these two chronicles, each supposed to be written by one man, and he Thomas Sprott, that there are certainly some peculiar and remarkable resemblances, or rather actual identities, in each history, while on the other hand, the style, and to a lesser extent the contents and the scope, differ too much to allow us to suppose that the two chronicles are the work of one hand. It is to be regretted there is so little direct evidence on the point of authorship; what there is is in favour of Bell's edition being the work of Thomas Sprott, since, as we have said, it is headed, though in a later hand, "Chronica Thomae Sprott," whereas Hearne's MS., not now extant, was merely

attributed to Sprott in the catalogue of Sir E. Dering's library in the reign of Charles II. Bell, in his preface to this translation, appears to take for granted the contemporaneity of the MS. with its supposed author, but it is evidently a hand 200 years later, and if Hearne's MS. could be compared with it and should prove the earlier, we should conclude this roll to have been composed in parts from it. Those who are accustomed to read old manuscripts, and are therefore acquainted with the caligraphy of ancient scribes, will be able to judge from the facsimile illustration of the handwriting of the chronicler of Bell's "Sprott" that it is of much more recent date than the period of the first three Edwards.

As far as my experience goes the peculiar form of the letter "r" seen in the words "senator" and "imperator" is not met with before the reign of Henry VI.

W. HENEAGE LEGGE.



Notes on Archæology and Kindred Subjects.

SCULPTURED NORMAN TYMPANUM AT FOWNHOPE, HEREFORDSHIRE.

(*Collotype frontispiece from a Photograph by J. THIRLWALL, of Hereford.*)

THE tympanum illustrated on the frontispiece of this number of THE RELIQUARY has been removed from its original position over one of the doorways and built into the west wall of the nave of Fownhope Church. It seems a great pity that it could not have been built into an interior wall where it would have been protected from the weather. The details of the sculpture are in remarkably good preservation at present, but probably will not remain so long if exposed to the disintegrating effects of the frost and rain.

The central subject is the Blessed Virgin and the Holy Child, shown in full face, the background on each side being formed by the Sacred Vine, the symbol of Christ. The bunches of grapes will be noticed in each of the extreme corners of the tympanum. The shapes of the vine leaves have been entirely altered by successive copying.

Amongst the vine scrolls on the left is the Eagle of S. John, and on the right the Lion of S. Mark.

Two peculiar features which deserve notice are the large ring on the thumb of the Virgin and the cruciferous, or, perhaps, three-rayed nimbus round her head. The tympanum at Fownhope presents an unique instance of the Blessed Virgin being placed in such a position as the central object of worship, although the Coronation of the Virgin occurs on a tympanum at Quenington, Gloucestershire. Further information will be found in C. E. Keyser's *Norman Tympana and Lintels*.

THE *EX-LIBRIS* OF THE SPALDING GENTLEMEN'S SOCIETY.

THIS book-plate consists of an exquisite design of the birth of Venus, who is depicted as rising from the waves. She is seated on a large shell, which is borne up above the sea by two Tritons.

Between the Tritons and below the figure of Aphrodite is inserted an oval shield bearing the arms of the Society, surrounded by its motto.

The Tritons thus assume the position of supporters to the shield, and Venus that of a crest.

The following account of the inception of this idea is given in the Minute books of the Society :—

“ Jan. 24th, 1744.—Maurice Johnson shewed to the Company a Designe by him taken from the rise of Venus from the sea, supported by two Tritons bearing her up in a Shell, in a fine Marble in the Palace Matthei represented in the *Admiranda Romae* and Montfaucon's *Antiq. V. i. L. iii. Cap. xvii.*, p. 101, plate L. No. 9, with the additions of her Zone, Starr, Dove and Myrtles and Roses and under the Shell, whereon she sits, in an oval Shield the Cognizance or Arms of Spalding, Az. 3 Garbes Or, an Estoyle Argent. Around this motto VICINAS URBES ALIT from Horace and at Bottom

SOC. GEN. SPALDING. INSTITUTA. MDCCX.”



Fig. 1.—Original design of the Birth of Venus, from Montfaucon.

The design, although taken from that in the Palace Matthei, is no servile imitation. The whole is re-drawn, and the position, or rather the attitude, of Venus is completely altered. In the Palace Matthei she is shewn holding out her long and dripping hair with either hand, so as to dry it from the salt water from which she has just risen. Maurice Johnson re-arranges the hair and places a dove in her right hand and myrtles and roses in her left. He also adds a star above her head, a chain of pearls to her neck, and the zone or belt with a flaming heart round her waist.

The shell is completely altered, being larger, deeper and distinctly less comfortable : she rests her whole weight on its somewhat sharp edge. The two Tritons are entirely re-drawn and, being reduced in size in comparison with the shell they support, have their muscular action much more strongly marked.

The engraving was done by George Vertue, a member of the Society, and a most distinguished engraver of that date. The following extract from the minutes is dated 31st Jan., 1744 :—

“ The Secy. Maurice Johnson as desired by some of the Members at the last Meeting when he shewde Them the Metzotinto Designe done by Mr. G. Vertue, a Member, for the Books in the Soc.



Fig. 2.—Earliest Book-plate by Vertue, 1744, for the Spalding Gentlemen's Society.

Libraries, shew^d the Company his drawing for ye same, which They were pleased to Approve and give him their Sentiments in some few particulars therein for the Improvement of the Plate, which are to be by him communicated to that Ingenious Sculptor. This being the first he ever did in that way of working, invented by Rupert Prince Palatine of ye Rhine, and first published wth his permission and a specimen by T. Evelyn, Esq., F.R.S.”

The specimens of this *ex-libris* now in possession of the Society have evidently been struck from three different plates. One, which I take to be the earliest, is signed G.V. 1744 ; another is signed G.V. only, and the third M.J. inv. G. Vertue f 1746.

This series shews the progress made by Vertue in this special branch of his art. Beyond a considerable gain in definition or clearness, the second shews no great advance on the first, but the third is an exquisite gem and is perhaps the finest *ex-libris* ever printed.

In this, which is entirely re-drawn, the definition is perfect, the anatomy both of Venus and of the Tritons greatly improved, and the lettering of the motto is better and more artistically arranged. The waves, also, from being purely conventional are freely and naturally drawn and are of great beauty. Indeed, this last work shews that the artists have completely emancipated themselves from the necessary restrictions which the marble imposed on their ancient original. (I do not wish to infer that they have surpassed the Roman work.)



Fig. 3.—Latest Book-plate by Vertue, 1746, for the Spalding Gentlemen's Society.

By the way, the idea of giving Venus a dove, myrtles and roses immediately she rises from the sea is distinctly quaint.

"Delphinum sylvis appingit, fluctibus aprum."—Hor.

"paints in the woods

"A dolphin and a boar amid the floods."—Ben Jonson trans.

The dove might fly to her, but whence did she obtain the roses and myrtles?

We are informed in the Minutes that the motto

VICINAS URBES ALIT

was taken by Maurice Johnson from Horace as a motto for the Spalding Gentlemen's Society.

These words are a quotation from *de Arte Poetica*, and are used rather as a reference to their context than for their separate significance :—

*“sterilisve diu palus, aptaque remis
Vicinas urbes alit, et gravè sentit aratrum.”*

Ben Jonson translated them as follows :—

“or that long barren fen
Once rowable, but now doth nourish men
In neighbouring towns, and feels the weighty plough.”

The application to this fen district is exact and surprising, and reflects great credit on the distinguished man who selected our motto. The whole work is symbolical, the design, the motto and in part the shield. The raising of Aphrodite from the sea represents the draining of this fen country, whereby it was raised as it were from beneath the waters.

The estoyle on the shield is added as a difference, and also to denote brotherly love, one of the objects of the Society. The arms on the shield, Az. 3 Garbs Or. an Estoyle Argt. were, without the estoyle, the arms of Spalding Abbey, which was founded by Thorold de Bokenhale in 1051. At the Conquest it fell into the power and under the patronage of Ivo Taillebois who placed it under the yoke of the Abbot of Angiers. It was freed from this bondage, 1229, by an award given at Rome after seven years' litigation. Symon Haughton was mainly responsible for this success, and he was immediately elected Lord Prior. In the next year, viz., 1230, according to notes in our Minute books—

“The Earl of Lincoln gave to the Spalding Convent Licence to assume, use, and beare in their Banners and elsehow (as may be seen they did, on the Carved Stone chimney piece of the Great Refectory in Mr. Greaves's Hall taken anciently out of and now near the abby yard, the Window Sills carved at Wykeham Hall in the Villa, or Country Seat of our Lord Prior and on a Copper Tickett or Tessera given out at Mommyng Plays or Tournamth here exhibited in the Gore) His Armes thus emblazoned D'Azure à Trois Garbes d'Or ever since reputed the badge or cognizance of this Place and with the Estoyle d'Argent or Sidus Veneris, properly distinguishing the Device of this Society instituted for promoting brotherly Love and Literature.”

The inscription SOC. GEN. SPALDING. INSTITUTA. MDCCX. gives the name and date of foundation of this Society, which was started by the above-mentioned Maurice Johnson.

After enjoying, in London, the society of the future founders of the Society of Antiquaries (whose first librarian he was to have been), Mr. Johnson came back to his native town. Here he at once entertained the bold design of establishing a literary society “in the very heart of the Fens of Lincolnshire; an endeavour new, and untried before,” but eminently successful, Sir Isaac Newton, Pope, Addison, Dr. Wm. Stukeley, Sir Hans Sloane and many other great men being members.

Literature, Antiquities and Science were discussed at their meetings, but Antiquities soon took the lead. Politics, "upon which every man thinks himself wise," were carefully excluded by the rules. After a varied existence of nearly two hundred years, the Society is still in existence and indeed in a most flourishing condition, and has an extensive and valuable library. Although the book-plates were to have been placed in the books of the Society, this was never done. There are only six copies in our possession, one in each of the first six minute books; four of these are from the latest plate. The only other copy known is that in the Franks collection now in the British Museum.

S. HERBERT PERRY,
Mem. Spalding Gen. Soc.

A SERIES OF LATE-CELTIC TRADE WEIGHTS FOUND AT MELANDRA, NEAR GLOSSOP.

THE interest attaching to the double series of trade and coin weights, twenty in number, from the Roman camp at Melandra, near Glossop, which were discovered by Mr. Robert Hamnett, and described and illustrated in my paper contributed to the *Derbyshire Archæological and Natural History Society's Journal*, 1903, has been enhanced by my more recent observation that seven of the series of lighter weights, described as trade weights in Table I. of my paper, correspond to the Late-Celtic standard of 4,770 grains to the unit, examples of which in bronze and stone have been found at Neath, Glamorganshire, and Mayence, and correspond also in weight to the iron currency bars found in seven English counties, often in large numbers together, which are supposed to be the *taleæ ferreæ* "*ad certum pondus examinalis*," mentioned by Cæsar, *De Bello Gallico*, V., 12, as being used for money at the time of his invasion by the British tribes.

The particulars of the series of seven Melandra weights referred to are as follows:—

Weight in Grains.	Presumed Fraction of Unit.	Resulting Norm or Unit Grains.
148.8	$\frac{1}{3\frac{1}{2}}$	4,761
299.52	$\frac{1}{1\frac{1}{8}}$	4,792
331.2	$\frac{5}{7\frac{1}{2}}$	4,769
918.7	$\frac{7}{3\frac{1}{2}}$	4,724
921.12	$\frac{7}{3\frac{1}{2}}$	4,737
1,188.	$\frac{1}{4}$	4,752
4,744.32	1	4,744
Average ..		4,754

A single punch mark on the largest of these weights clearly indicates it to be a unit, and in shape it resembles the Neath weight, which exceeds it by only 26 grains. The next lighter weight is marked with three incisions arranged thus —, indicating a sub-division into three smaller units of 396 grains each, or one-twelfth of the larger unit. The norm derived from it in column 3 closely approximates to that of the preceding, and to the average of the norms derived from the whole of the seven weights, which is only 16 grains less than the Late-Celtic standard of 4,770 grains. The third weight of the series yields a norm of 4,769 grains, which is almost exactly equal to the latter standard.



Roman Weights found at Melandra.

The average of the norms, or weights of the *libra*, derived from the series of Roman weights found along with them, as may be seen in my before-mentioned paper, is 5,115 grains. This is some 360 grains heavier than the ancient British unit found at Melandra.

Further particulars of this discovery will probably appear in the report of the work done by the Classical Association last year at Melandra, to be shortly published.

THOMAS MAY.

STONE DOOR-WEIGHT AT YORK.

THE photographs of the stone door-weight in the York Museum here reproduced were specially taken for the *Reliquary*, at the request of the Editor, by Dr. G. A. Auden. The door-weight is rectangular in plan, 1 ft. 2 ins. long by 10 ins. wide by 10½ ins. high. The handle at the top for lifting it is 7 ins. long by 3 ins. wide by 3 ins. high. The body of the weight is beautified by well-designed architectural mouldings of classical character, perhaps of the 17th or 18th century. Beneath the cable moulding is a band with the following inscription in Roman capitals :—

A . MAN . THAT . W
HANT . MON
NE . AND . NON . CAN
BORA . SMAL.



Stone Door-Weight in the York Museum.

which presumably means "A man that wants money and none can borrow small." All the letters are capitals, except the N, which is of the minuscule form n. Each word is separated from the next by a full stop. The cable-moulding above the inscription only goes round two sides of the weight, and merges into a plain bead-moulding on the other two.

There is another stone door-weight in the York Museum, inscribed H S 1686, which measures 1 ft. 1 in. long by 11 ins. wide by 8½ ins. high. I have notes of two specimens in the Lewes Museum; one of these has been figured by the late Mr. J. Lewis André, F.S.A., in the *Antiquary*. It has fine architectural embellishments in the Classical style, and is

1 ft. 5 ins. long by 4 ins. wide by 7½ ins. high ; it bears the initials A M and the date 1599. The other has some stepped ornament and mouldings ; it is 1 ft. 2 ins. long by 4 ins. wide by 8 ins. high. Mr. John Ward, F.S.A., has illustrated an example in the Warrington Museum, inscribed T S 1607,



Stone Door-Weight in the York Museum.

in the *Antiquary*. In Nichols' *Leicestershire*, Vol. 4, pl. 106, p. 641, a door-weight is to be seen inscribed MAVDLEN BENIAN. Sometimes door-weights are made of iron in the form of a military officer in uniform. The Editor will be glad to hear of further examples of door-weights.

LATE-CELTIC POTTERY AT COLCHESTER.

THE fine collection of Late-Celtic pottery in the Colchester Corporation Museum has been further enriched by the recent acquisition of the two interesting vessels shown in the accompanying illustrations. They were found during excavations for the foundations of a house, on high ground near the town, some distance from any of the Roman cemeteries which surround its walls. The larger vessel is said to have contained burnt bones, which were unfortunately thrown away by the finder, and two rings, which were acquired with the pots. One of the rings is of bronze, two-tenths of an inch in thickness and one inch and three-tenths in diameter. The second ring is made of thin iron wire, with a hook formed by an extension of the ring itself, which is about the same diameter as the bronze one.

The vessels are made of a fine brown paste, remarkably free from any admixture of sand or grit; the exterior of each is carefully tooled all over, giving that delightful smoothness to the touch so characteristic



Fig. 1.—Late-Celtic Pot, with cover on, in the Colchester Museum.

of the pottery of the Late-Celtic period. Both the vessels show traces of having been originally covered with a thin black varnish, or glaze. The larger vessel, or "pot," is ornamented on the narrow, flat shoulder by two finely grooved parallel lines, and the carefully-finished base is also decorated with a more pronounced indented circle. The bowl, which forms a lid, is rather deep, and stands on a short, hollow base. A slight groove below the rim forms a narrow beading which, when the bowl is inverted on the pot, appears as a narrow cordon, another characteristic of the ware of this period.

The dimensions of the "pot" are—height, $7\frac{7}{8}$ ins.; diameter, $12\frac{1}{4}$ ins. Of the bowl—height, $6\frac{1}{8}$ ins.; diameter of mouth, $11\frac{3}{8}$ ins.



Fig. 2.—Late-Celtic Pot, with cover off, in the Colchester Museum.

A similar "pot," obviously made for a lid, now wanting, ornamented on the sides with cordons, was found with a group of vessels at Southminster, Essex, and is in the same collection. In the *Proceedings of*

the Society of Antiquaries, 2nd Series, vol. xiii., page 16, a group of Late-Celtic vessels is illustrated which was found near Hitchin, and is in the possession of Mr. W. Ransom, F.S.A., of that town. No. 1 of the group appears to be a similar pair of vessels to that described above, and of about the same dimensions. Late-Celtic vessels, provided with covers, or lids, are rare in this country, and the Colchester Museum is fortunate in possessing four examples, though in the case of one, previously mentioned, the cover is wanting. Vessels of this description have been more frequently found in the Iron Age cemeteries of the Marne district in France. The Colchester pair, just described, were in use probably between 200 and 150 B.C.

The photographs are by Mr. George W. Baskett, of Colchester.

ARTHUR G. WRIGHT,

*Corporation Museum,
Colchester.*

Curator.

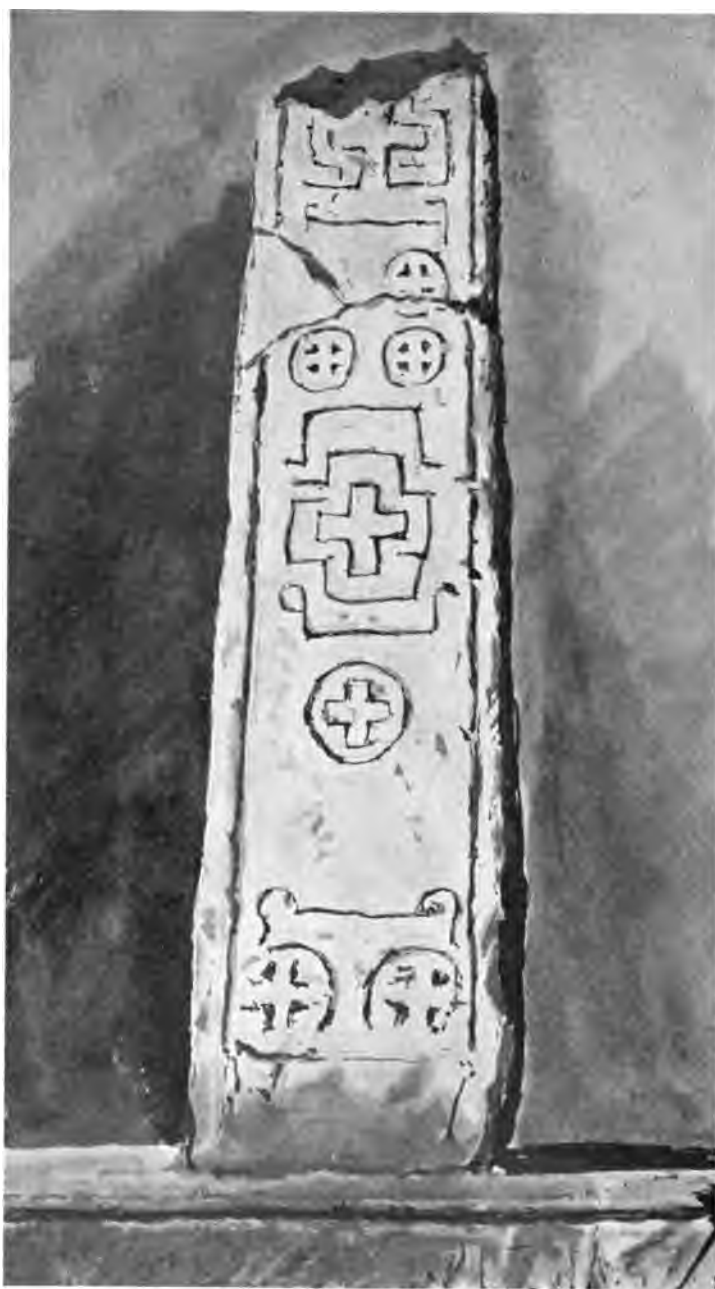
CROSS SHAFT AT ECCLESFIELD.

THE stones here figured were found in 1892, buried two feet deep in the churchyard, near the west door, of S. Mary's Church, Ecclesfield, Yorkshire. They were both broken in two, and seemed to have been thrown where they were found, amongst other stones and rubbish, about six feet apart, probably when the present church was built, towards the end of the fifteenth century.

The late venerable Vicar of Ecclesfield, Dr. Gatty, had them removed into the church, the broken pieces joined together, and the stone, which seemed to be the shaft of a cross, replaced in its socket. It now stands in the transept near the south door. The height of the shaft is 4 ft. 10 ins., the width at the base 12½ ins., and depth 9½ ins. It tapers slightly. The crosses and circles on the face are incised, and there is a rolled edge. The base stone has two sockets in it, side by side, ten inches apart, of about the same dimensions, 12½ ins. by 9 ins., but the edge of the empty one is much broken. The stone is 5 ft. long and 2 ft. wide; the height in front 1 ft. 2 ins.; at the back, where pieces have been broken off, 10 ins. There is a roll moulding round the top of the base stone like that of the cross shaft. The stone is the ordinary stone of the district.

To what date may this cross shaft be assigned? There are no remains of a Saxon church at Ecclesfield, nor even of the Norman one which is thought to have been built after the Conquest (see *Eastwood's History of Ecclesfield*). Nor is a church mentioned in Domesday, but as the six manors into which Ecclesfield had been divided, and which were worth four pounds in Edward the Confessor's time, were valued at ten shillings after the devastations of the Conqueror, it is possible that whatever church or chapel there may once have been had perished in the burning.

E. LLOYD.



Cross-shaft at Ecclesfield, Yorkshire.

ROMANO-BRITISH CHRISTIAN BURIAL FOUND AT YORK.
(From the Annual Report of the Council of the Yorkshire Philosophical Society for 1901.)

The most interesting discovery during 1901 was that of a Roman stone coffin found in Sycamore Terrace about 1 ft. 6 ins. from the wall on the S.W. side of Love Lane and half-way between the end of Bootham Terrace and that of Queen Anne's Road. The coffin lay almost North and South, with the head to the North; the lid was little over 1 ft. from the surface. Inside were the bones of a young woman, who had (as usual) been buried with her ornaments. The objects found in the coffin were as follows:—two jet bracelets, 3 ins. by $\frac{1}{4}$ in. by $\frac{1}{16}$ in., and $3\frac{1}{8}$ ins. by $\frac{1}{4}$ in. by $\frac{1}{4}$ in.; a bone bracelet, $3\frac{1}{4}$ ins. by $\frac{1}{16}$ in. by $\frac{1}{8}$ in., and fragments



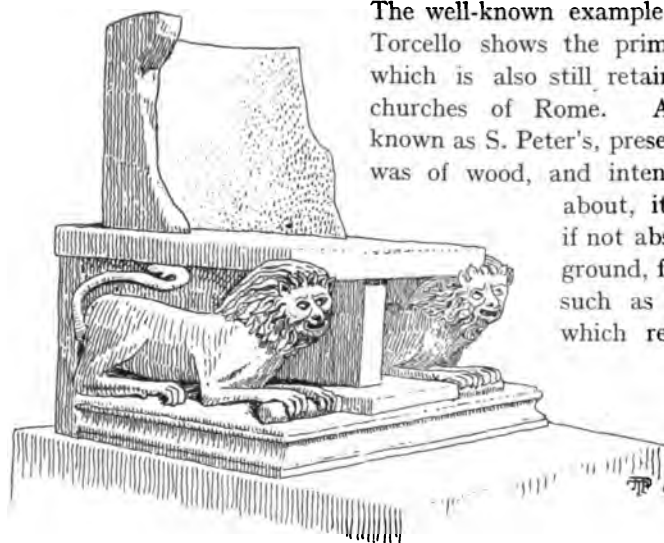
Grave Goods found in Romano-British Stone Coffin at York.

of at least four other bone bracelets; two fragmentary bronze bracelets; two locket, one silver and the other bronze, $\frac{5}{8}$ in. diameter; two beads of the familiar "eye" type, $\frac{1}{2}$ in. diameter; two clear amber-coloured glass ornaments, with glass rings—perhaps ear-drops; 37 blue glass beads, cubical with bevelled angles, and 34 blue glass discs—all these together probably forming a necklace; a beautiful dark blue glass jug, $4\frac{7}{8}$ in. by $2\frac{1}{2}$ in. (in broadest part), the mouth $1\frac{1}{2}$ in. across; a roughly shaped disc of thin whitish glass; and a bone slip, in four pieces, $5\frac{3}{8}$ ins. by $\frac{3}{8}$ in. by $\frac{1}{16}$ in., cut out so as to leave the letters—(SOR) O (R) AVE VIVAS IN DEO. These objects are shown on the accompanying illustration. The inscription, the words of which will be familiar to all who are conversant with early epitaphs, proves that the girl thus buried was a Christian. The stone coffin, a very rough one,

was not inscribed : possibly the burial took place in times of persecution when it would have been dangerous to have allowed the local authorities to see it bearing a Christian inscription. No mouth coins were found—and their absence is natural in a Christian interment. The object of the glass jug and disc must remain a matter of conjecture, but we may hazard the supposition that they formed the cruet and paten for the *Viaticum*. The coffin is placed near the ruins of S. Leonard's Hospital in the Museum Grounds, and the bones and objects found in the coffin are preserved in the museum of Roman antiquities.

EPISCOPAL CHAIR IN THE DOM AUGSBURG.

THE position of the bishop's seat at the extreme end of the church, with those of his clergy to his right and left, was the usual one in early times ; but was abandoned, at least in this country, in the later mediæval period, or was only continued in the Chapter Houses, where the Abbot's or Prior's place occupied the centre of the range of seats round the walls.



Episcopal Chair at Augsburg.

The well-known example of the Duomo of Torcello shows the primitive arrangement, which is also still retained in some of the churches of Rome. Although the chair known as S. Peter's, preserved in his basilica, was of wood, and intended to be carried

about, its successors were, if not absolutely fixed to the ground, formed of materials such as stone or marble, which rendered them immovable. Some of the later Roman examples are richly decorated in Cosimati work, and we have at Canterbury a chair of

Purbeck marble, known as S. Augustine's chair, a work of the twelfth or thirteenth century, simply relieved with panels.

The fine example of which we give a sketch stands in the apse of the western choir of the Cathedral of Augsburg. The whole is carved out of a single block of stone, and as it has a width of over 3 ft. and stands nearly 4 ft. in height, it must have weighed at least two tons before it was carved out, lending perhaps additional weight to the discourses given *ex Cathedra*. The work is attributed to the ninth century, and is perhaps the finest example of an episcopal chair of stone north of the Alps.

J. TAVENOR-PERRY.

THE DUN COW OF DURHAM.

THE history of the Dun Cow of Durham has been frequently written, but comparatively few of the visitors to the Cathedral have noticed the effigy of that animal which still adorns its walls. It does not force itself on the gaze of the tourist, as do the oxen in the towers of the Cathedral of Laon, but has to be looked for in a shallow niche outside the north-west angle of the Chapel of the Nine Altars. It seems ungracious that the cow "whose milk makes Prebend's wives go all in silk" should have been relegated to a position out of doors, but the aversion of the blessed Cuthbert to all the female sex prevented its intrusion with the maidens, "all forlorn," within his sacred fane. The legend, briefly summarized from Canon Greenwell's account of the Cathedral, is that the monks who were personally conducting the last stage of the tour of S. Cuthbert were instructed to take him to Dunholme, but were unable to identify the locality. Fortunately, hearing an old woman who had lost her cow directed to that place to find it, they followed her, and not only found the cow but the place, "where, after many wanderings past," the saint decided to settle down permanently. This legend is very pretty, and it is sad to spoil it, but a writer in the *British Archæological Journal* for 1866 cuts the ground from under the cow altogether. He says: "Is it not possible that the place may have been also known by the name of *Dun-y-coed*, i.e., the wooded hill? And is it a supposition altogether improbable that the tradition may have only eponymic existence, evolved by popular fancy to account for an appellation of which the meaning was forgotten?" To which quibble one can only retort, that if in those days, in the county, they pronounced Celtic as they now pronounce English, that might account for anything.

The piece of sculpture, of which we give a sketch, is a product of the latter part of the eighteenth century. A rough wood-cut of its predecessor, dated 1777, shows much the same arrangement; but the cow has a less life-like expression, and the attendant maid has no pail. As it now appears it may seem a little unecclesiological, but it is a pleasing memento of the gratitude of those who had sat or hoped to sit

"In Durham's golden stall." J. TAVENOR-PERRY.



The Dun Cow at Durham.

A ROMAN FLOWER VASE.

THE interesting little vessel illustrated below was found some years ago in a grave in one of the Roman cemeteries at Colchester. It is a pale red vase with an outside wash of light buff slip. The ring base, which is six inches in external diameter, is hollow, and the small cups, originally three in number, communicate with it; so that by pouring water into one, the others are filled at the same time. Of the two cups remaining, one is four inches from tip to base of ring, the other only $3\frac{1}{2}$ inches, and it is reasonable to infer that the third cup was either higher or lower than its companions.

A striking feature of this curious little flower vase, for such was presumably its use, is the arm-like support which springs from the base



Roman Flower Vase in the Colchester Museum.

of each cup and rests on the side of its neighbour in the form of a human hand. The two existing cups are ornamented by a band of vertical indentations between two horizontal grooves. Similar vessels may be seen in the Guildhall Museum, London. In one or two instances these have a shallow cup which does not communicate like the deeper ones with the hollow ring base. Is it probable that these little vases were placed before the household gods, daily garnished with fresh flowers, and that the shallow cup associated with some of them held the tiny offering, say, a pinch or two of salt, or a few grains of incense? The illustration is from a photograph by Mr. George S. Wright, B.A. The vase is preserved in the Colchester Museum.

ARTHUR G. WRIGHT,
Curator.

Notices of New Publications.

ENGLISH GOLDSMITHS AND THEIR MARKS, by C. J. JACKSON, F.S.A. (Macmillan, 42s.).—Lovers of old English plate, while fully appreciative of the splendid work accomplished by the distinguished antiquary, the late Mr. Wilfrid Cripps, in his various editions of *Old English Plate*, have long recognised the necessity for some more complete historical account, with extended tables of marks, of the craftsmen of these islands, especially those in Ireland and in the Provinces of England; and all, whether collector, student, or dealer, will therefore join in a cordial welcome to Mr. Jackson's monumental volume after no less than seventeen years of unremitting attention. The book contains nearly seven hundred folio pages, with about eleven thousand examples of marks, reproduced by a lengthy and laborious process taken direct from well authenticated specimens of plate, which demanded the most exact care, with the gratifying result that every mark is truthfully represented.

For the first time in the history of old plate, the names and marks of the large body of goldsmiths in Ireland have been thoroughly examined, and the vast amount of new and entirely original matter given here under this head will be gathered from the fact that the author has included no fewer than one hundred and fifty pages, whereas in *Old English Plate* this interesting branch of the subject has been dismissed in a dozen pages or so. Not only is a list of the names of silversmiths working in Dublin given in detail, with illustrations of many previously unknown marks, but also the names of numerous provincial craftsmen, with their distinctive marks, at such centres as Cork, Limerick, Galway, Youghal, and, later, at Belfast. Here, too, we have an insight into the magnificent work produced at Cork by Robert Goble, and the Flemish immigrant, Charles Bekegle, at the close of the seventeenth century, and by the celebrated Dublin goldsmith, Charles Leslie, in the eighteenth century, whose mark is now for the first time identified.

Fresh information is apparent on almost every page, and it is with peculiar pleasure that we turn to the chapters devoted to the study of the neglected provincial silversmiths of England, where we learn that considerable quantities of plate were wrought at such places as Coventry, Leicester, and Shrewsbury. Mr. Jackson has been enabled to produce many new marks of goldsmiths of the more important guild

at York, Norwich, Exeter, Chester, Newcastle, and Lincoln. Several pages are illustrated with unscribed marks of local craftsmen, which will, we hope, be identified in course of time. It will probably be found that smaller pieces of plate, such as spoons, were wrought at other centres not mentioned here, *e.g.*, Gloucester, Colchester, Yarmouth, and also at Bath, where proceedings were taken in 1669 by the Goldsmiths' Company of London against local goldsmiths for selling gold and silver work below the standard.

An interesting piece of provincial plate—the copy in miniature of Winstanley's Eddystone Lighthouse—is proved by Mr. Jackson to have been made, appropriately enough, at Plymouth by one Rowe. The author is apparently not quite clear as to all the marks stamped on plate by the Richardson family, of Chester, goldsmiths, which extended through three generations, and consisted of father, son, and grandson all named Richard Richardson, and two others named William Richardson. No record in the list of names is made of the earlier William, who appears to have worked at Chester from 1697 until 1727, nor are all the known marks of the craftsmen of this city produced. For example, those of the Elizabethan goldsmiths, John Lyngley and William Mutton, whose marks it is confidently believed have been found on communion plate in the Dioceses of Chester and St. Asaph. Mutton's name, though the authenticity of his mark be questioned, should have been included, for his name appears as a goldsmith in an assessment made in 1576 of Chester householders. Other local marks, which find no place in this volume, have been noted on plate in the district, and a few similar omissions in other provincial centres might be observed; but as Mr. Jackson acknowledges, the book is not as complete as he could have wished, and he wisely refrained from delay in the publication of this truly valuable work in the hope of securing completeness. The Church plate in every county must be carefully examined and catalogued by competent hands before we can hope for a really complete table of marks.

We note an error on page 98, where a chalice and paten of 1521-2 are stated to be at Jurby, in the Isle of Man. There is only a chalice there and no paten.

All who are interested in old English plate are under a debt of gratitude to Mr. Jackson on the publication of this standard work.

“THE CHURCH PLATE OF PEMBROKESHIRE.” By J. T. EVANS. (London: W. H. Roberts.) The Rev. J. T. Evans, Rector of Stow-in-the-Wold, who has already done good work for the Bristol and Gloucester Archæological Society in the production of *The Church Plate of Gloucestershire*, has now produced a thoroughly good book on the Church Plate of Pembrokeshire. The volume is rendered more valuable by having added to it the chantry certificates, from the Public Record Office, pertaining to the county,

from the return of 1548, together with a list of the plate and bells left to Pembroke churches by the spoliation commissioners of 1552-3. The brief historical sketch on the subject of church plate given in the introduction is ably done and correct save in one particular. Mr. Evans appears to think that Queen Mary's commission of 1555 was to see if there were yet any possible church goods remaining which could be swept into the royal coffers; whereas her object was to secure if possible the return of the actual purloined plate, or its money equivalent to each robbed parish.

Pembrokeshire is rich in Elizabethan chalices and paten covers; of the former there are 59 examples remaining, and of the latter 37. They are mostly ornamented with the usual effective band of strap-work design. The size of the Elizabethan cup was naturally larger than the old "massing chalice," when the cup was denied to the laity. Mr. Evans, however, notes that the size of the paten was not increased, and considers that such a fact affords proof that wafer-bread continued to be in general use (which was certainly the case in some dioceses) during Elizabeth's reign and later. Mr. Evans believes that he is the first to notice this; but the fact was noted and commented on by Dr. Cox about a quarter of a century ago, in the *Journal of the Derbyshire Archaeological Society*.

There is a fair amount of pewter remaining in the churches of Pembrokeshire, namely, eight chalices, eight flagons, seven "credence patens," eight "font bowls or basins," a pair of candlesticks, a small dish, and about sixty-one plates. It is surprising to learn that in four churches, namely, those of Clarbeston, Mynachlogddu, Maenclochog, and the chapelry of Ford, "the plate consists solely of pewter." Such a use is uncanonical and demands the interference of the archdeacon. Could not some of those modern collectors of plate, who think Elizabethan chalices look well in drawing-room cabinets or on dining-room sideboards, be persuaded to restore such vessels to the church's service in pewter-supplied parishes?

"NORTHAMPTONSHIRE." By WAKELING DRY. (Methuen & Co.) This small and attractive-looking volume is the last issue of Messrs. Methuen's series of "Little Guides." The chief virtue of this series, which has hitherto distinguished it from other handbooks, has been the completeness of the treatment of the county under notice. Most, if not all of the previous volumes, have been of directory fashion, alphabetically arranged, so that the salient points of interest in each parish could be at once found. This volume, however, entirely abandons this guiding principle, for fully a third of the parishes of Northamptonshire (including many of particular interest) are completely ignored. It is much to be hoped that this scrappy treatment will not be continued in future volumes.

Surely the very first rule for choosing a writer for a country guide should be his general, if not complete, knowledge of the particular shire ; but in this case such an obvious rule has clearly been forgotten. The writer of this book may, for all we know, possess much general and literary ability, but he has done himself an injustice in attempting to write on a county of which he has obviously so little first-hand acquaintance. The blunders and careless mistakes are of great frequency throughout these pages. Several of the architectural descriptions are muddled and inaccurate ; the church dedications repeat many modern blunders that have been more than once exposed, and not a few of the historical assertions are, to say the least, open to adverse criticism.

Holdenby (immortalised in Whyte Melville's *Holmby House*) is a parish of such special historical interest that it ought to have been treated with particular care. Yet we are told, on p. 152, that Charles I. "pulled down the old manor house, and removed the village to the outside of the park and grounds he laid out." A mere smattering of architectural knowledge, to say nothing of oft-repeated historical statements, should have told the writer that it was Sir Christopher Hatton who did the work in Elizabeth's reign which he assigns to the ill-fated King. Again, on p. 154, the writer argues against some imaginary contention that the screen in Holdenby Church is "an original ecclesiastical work of Charles I.'s time." We much doubt if any sensible person ever imagined that this screen was anything but a remarkable instance of renaissance work of Elizabeth's reign ; the real point at issue is whether this screen was originally designed for the church, or whether, as some have thought, it was moved here from the great house.

Under Braybrooke mention is made of that rare object, a "vamping horn," preserved in the church. This example is 5 feet long, with a diameter of 25 inches at the mouth. There are other examples at Harrington in this county, at Charing, in Kent, at Willoughton, in Lincolnshire, and at East Leake, in Nottinghamshire. The last of these examples has a length of 7 feet 9 inches. In this book it is stated that the Braybrooke horn was "employed by the sextons to summon people to church." It may very likely be true that such was the comparatively modern and occasional use of the Braybrooke and other horns ; but the very term "vamping horn," which is the general name for those great instruments, shows at once that such an explanation is, to say the least, faulty. To "vamp" is an old word meaning to hum or drone a bass accompaniment, and there is certainly not a shadow of doubt that these horns were used as part of the church gallery orchestra. It is interesting to remember that more than one village church band of the early part of last century included a vamer, who droned a bass accompaniment through his lips without the use of any instrument.

"THE CARE OF ANCIENT MONUMENTS," by G. BALDWIN BROWN, M.A. (Cambridge University Press). Professor Baldwin Brown has done good service in collecting together an account of the legislative and other measures adopted in European countries for protecting ancient monuments and objects and scenes of natural beauty, and for preserving the aspect of historical cities.

The outcome of it all is, so far as the British Isles are concerned, to bring out our own backwardness in this respect as compared with several other nations. Perchance this book may help to lead to a most desirable improvement in our own legislative enactments. Those who had the privilege of friendship or acquaintanceship with the late General Pitt-Rivers know well how grievously disappointed he was with the working of the permissive sections of the Ancient Monuments Act of 1882, under which the General was appointed Inspector. During the last few years of his life, General Pitt-Rivers refused to draw any salary for his office, regarding the Act as almost a dead letter, and only consenting to retain even the title of Inspector of Ancient Monuments after much pressure. The insincerity of the whole affair is made manifest by the fact that since his death in 1900 no successor has been appointed to the post.

The credit of initiating legislation on the subject is due to Lord Avebury, who first introduced a bill on the subject in 1872, when it was read a second time. In 1874, under Mr. Disraeli's administration, it was thrown out as "a measure of spoliation" by a majority of 54. Eventually, in order to secure its passage in 1882, the really valuable part of the bill—the compulsory clauses—were thrown over. Even in its mild and almost inoperative form the late Marquess of Salisbury opposed it, considering that it "interfered very seriously with the rights of property." The Ancient Monuments Protection (Ireland) Act of 1892 is a considerable improvement on its English progenitor. An amending English act of 1900 gave certain useful powers to County Councils; but the whole question requires far more drastic treatment, and when next brought before an English Parliament this work by Professor Baldwin Brown will prove most serviceable.

J. CHARLES COX.

"WAVERLEY ABBEY," by HAROLD BRAKSPEAR, F.S.A. (Surrey Archæological Society). This excellent monograph of one hundred pages by Mr. Brakspear forms the annual volume issued to the members of the Surrey Archæological Society. It is well illustrated by a variety of photographic plates of the remains, several of which show the results of recent excavations. The historical ground plan, on the scale of ten feet to the inch, is the best that has as yet been issued of any monastery. It represents the work of eight different periods, and is coloured

in as many tints, so that there is no confusion. The periods are (1) 1128 to 1160, (2) 1160 to 1180, (3) 1180 to 1214, (4) 1214 to 1231, (5) 1231 to 1278, (6) fourteenth century, (7) fifteenth century, and (8) post suppression.

This volume, with accompanying plan and illustrations, is absolutely essential to students of monastic life and arrangements, and forms a worthy companion to that of Mr. St. John Hope on Fountains Abbey. Moreover, as Waverley was the first establishment of the great Cistercian order in England, a peculiar interest attaches to its history and development. The Abbey of Waverley was founded by William Giffard, Bishop of Winchester, who introduced to this site on November 24th, 1128, a company of thirteen monks as colonists from the Normandy Abbey of Aumoul. This new reformed order of Benedictines made rapid headway in this country: within twenty years of the founding of Waverley thirty-one new houses had come into being, seven of which owed their origin to Waverley; these were Garendon (1133), Ford (1136), Thame (1137), and Bruerne (1147): with Bordesley (1138) and Bittlesden (1147), daughters of Garendon, and Merevale (1148), a daughter of Bordesley. During the next hundred years twenty-eight more Cistercian houses were founded, of which six owed their origin to Waverley. Two of these six were daughters, and four grand-daughters; they were Combe (1150), Grace Dieu (1226): with Flaxley (1151) and Stoneleigh (1154), daughters of Bordesley, and Bindon (1172) and Duteswell (1201), daughters of Ford.

Waverley must have had a great power of attracting religious to be able to send off so many swarms within so short a period of her foundation, for each offshoot was a matter of much deliberation and numerically large. According to the original Cistercian statutes, it was not lawful for anyone to found an abbey of that order save by leave of the general chapter; and when that license was obtained the company selected from the mother house was never to be less than twelve monks, with an abbot at their head as the thirteenth. Nor were they to be settled anywhere until the new place was so furnished with houses, books, and other necessities, that they could at once begin to live and observe the rule in their fresh quarters.

Though these pages do not in any way claim to be a history of the Cistercian order in England, or even to give any regular account of the incidents connected with the house at Waverley, nevertheless, the particulars given of the church, chapter-house, dorter, cellarer's buildings and lay brothers' frater, monks' and lay brothers' infirmaries, abbot's lodgings and guest houses, throw much light on the discipline and life of all establishments of the white monks.

It would have been much better had the large folding plan, in a pocket of the cover, been mounted on thin linen.

J. CHARLES COX.



**LATE-CELTIC IRON SWORD, ORNAMENTED
WITH ENAMEL, FROM THORPE, NEAR BRID-
LINGTON, NOW IN THE YORK MUSEUM.**

(From a water-colour drawing by Miss Heap.)

LATE CELTIC IRON SWORD, ORNAMENTED
WITH ENAMEL, FROM THORPE, NEAR BRID-
LINGTON, NOW IN THE YORK MUSEUM.





The Reliquary



Illustrated Archæologist.

OCTOBER, 1906.

Blythburgh and its Church.

IT would not be easy to find in a county, remarkable for its fine churches, a sacred building of greater interest than Holy Trinity, Blythburgh. Beautiful with all the dignity of its antiquity, it stands unrivalled among the churches which, in the more palmy days of religious establishments, gained the name of "Holy Suffolk." If we refer to the distant past, we find the quaint little village was formerly a market town of some importance. It possessed a mint, streets of houses, and a gaol which served for the whole of the Beccles division of the county, and was in existence, though unused, until the middle of the eighteenth century. In the market licence granted by King Henry II. we learn from the charter that a market had been held at Blythburgh from time immemorial. The origin of the place has been ascribed to the Britons, but the only relics of antiquity that have been discovered are some Roman urns and coins, which were dug up about the year 1768, when some ground was cleared after a fatal fire which caused great devastation, and put the final stroke to the decline of the town.

Blythburgh takes its name from the river Blythe, and is believed to have existed in both Roman and Saxon times. The

village is perched on high ground—a position always chosen by the Romans, the first invaders of Britain, for strongholds, where their soldiers could watch and keep a sharp look-out for beacon fires, and see what was going on around them. Soon after the Romans left our island, the country was overrun by hordes of Angles, who left Germany to seek a soil more congenial to their tastes. They came in pirate ships to our coasts to plunder and ravage, and the Britons lived a life of terror. Then was witnessed a strife as awful as the country has ever seen. It was a struggle between the Christians who wished to retain their faith and the heathen. Mercia was governed by a fierce barbarian named Penda,



Fig. 1.—Blythburgh Church. Exterior view from south-east.

(P. Jenkins, Southwold, photo.)

of whom it has been truly said that “wherever we find the contest between Paganism and Christianity going on, the name of Penda occurs, and it is always written in blood.” Penda was the leading spirit of those who held to the more ancient state of things, and when the question arose as to whether Christian altars should be rased within the shrines of Thor, no one could be so vindictive and cruel as Penda.

In the hamlet of Bulcamp, not far from Blythburgh, a battle was fought between Anna, King of the East Angles, and the fierce King of Mercia. The Saxons, on finding themselves inferior to the enemy, implored Sigebert, who had resigned his kingdom

to become a monk, to go to battle with them ; on his refusal they drew him out of the monastery, and led him to the field of action with only a wand in his hand, and he was slain by the Pagans. Little is known concerning the details of the battle, but Penda was victor, and thus became undisputed conqueror of this part of England. The slaughter was enormous, Anna was slain and



Fig. 2.—Blythburgh Church. South Porch.
(*F. Jenkins, Southwold, photo.*)

also his son, Ferminus. This was an evil day for Christ's religion in the kingdom of East Anglia, and for the Saxons who had embraced the true faith. Anna had considerably enlarged the number of Christian buildings, and the province became a great stronghold of Christianity. Tradition says that the bodies of King Anna and his son were interred in Blythburgh church.

At that early time no building of stone existed, but it is very probable that a church did stand at Blythburgh, but of wood, and the royal bodies may have been buried in such a building ; but only to be removed a few centuries later to Bury Abbey, for greater safety. A Saxon church is mentioned in the Domesday Survey as existing then, and it is possible that a second building



Fig. 3.—Blythburgh Church. Priest's Door under flying buttress.
(*F. Jenkins, Southwold, photo.*)

also occupied the site of the majestic church now standing, which was erected by the monks during the fifteenth century of the Blythburgh Priory, the ivy-crested ruins of which still stand near the church. The Abbot and monks of S. Osyth, in Essex, founded this small priory of Black Canons early in the twelfth century, but the wealthy Claverings who possessed the manor had also

much to do with the establishment. S. Osyth was the mother-house to whom the tithes of Blythburgh were given by Henry I. This religious house was always a small one, and remained subordinate to S. Osyth till the Dissolution. The inmates never numbered more than five or six, yet the priory was wealthy, being possessed of about £50 per annum clear income. The despoiling was due to the haughty Wolsey, for this house was one of those granted by the Pope to the Cardinal for the endowment of his new college at Ipswich. When Wolsey fell the friars of Blythburgh were spared for a time, but the Dissolution, a few years later, swept everything away.



Fig. 4.—Blythburgh Church. Roof of South Aisle and Clerestory of Nave.
(*F. Jenkins, Southwold, photo.*)

An impression of the common seal of this priory still exists. It is oval and of a large size ; the representation on it is the Virgin holding a sceptre, with the Holy Child in her arms. The legend runs : "Sigillum Sancte Marie de Blibergh." The Conventual Church, which was in honour of the Blessed Virgin, appears to have been built in the form of a cross, and, by the remains of a few of its ornaments, is shown to have been erected by its Norman benefactors.

The present church, dedicated to the Holy Trinity, is extremely beautiful as a structure, and bears evidence of great age. It is almost entirely Perpendicular, and consists of tower, chancel, clerestoried nave and aisles. There is an elegant parapet of open work to the south aisle. On the angles of the porch, to serve as pinnacles, are the figures of an angel and an eagle. There is no chancel arch, and the roof retains the original painting throughout. The elaborate ornamentation and armorial carvings prove that it had many wealthy benefactors. The cost of such a grand edifice "could have been borne only," says a writer, "by the revenues of the ecclesiastics who were skilled architects and practical builders in those days."



Fig. 5.—Blythburgh Church. Figures on the Stalls.
(F. Jenkins, Southwold, photo.)

The church also had its private benefactors. John Greuse, by his will dated 1442, gave "twenty marks towards re-building the chancel." We learn from this that a church previously existed, to which the present heavy-looking tower probably belonged. Henry Tool gave "20 marks for bringing a great bell to be hanged and rung in the tower of the parish church of Blythburgh."

In the year 1462, John Aleyn gave by will "forty shillings towards glazing a window in the new chancel of Blythburgh on the south side."

No bequest is of later date than 1473, so it is safe to assume that the church was complete and finished by that time. The existing tower is the most ancient part of the structure; it once possessed a spire, but this was destroyed by lightning in 1577. Externally the church presents a striking appearance on account of its grand succession of windows, the fretted parapet of the south aisle, and the carved figures on the buttresses. The south porch is in keeping with its stately dignity, and cannot fail to attract attention, though touched in places by the hand of time. The interior is so vast that it impresses the beholder at once on entering the church. The chancel and nave are the same height: "the eyes can traverse the whole length of 127 feet without any sensation of monotony." Many of the shields, which once numbered sixty in the nave and chancel roof, are missing. All the windows were filled with painted glass, but owing to the infamous work of Jessop, "the window-smasher," who acted as deputy for William

Dowsing, much was destroyed as images of a popish and superstitious character. He himself records that he "brake down three orate pro animabus, and gave orders to take down about two hundred pictures in eight days." The fine tracery in the windows and the carved work is very beautiful.



Fig. 6.—Blythburgh Church. The Lectern.
(F. Jenkins, Southwold, photo.)

The cherubim on the roof of the church and chancel escaped the destroyer's hand, also the carved work of the chancel stalls were untouched, and remain to this day to gladden the eye of the antiquary, for such fine examples of mediæval work are extremely rare. The screen extended quite across the church, shutting in the chancel and two chapels; the rood-loft which surmounted it is gone, but the stairs remain in a buttress on the north side

of the church. Originally the choir-stalls were in the Ropton chapel; Sir Arthur Ropton was the lord of the manor at the Dissolution, and received the revenues.

In the early days of the church the chantry must have been most beautiful; the ornate workmanship of its screens, the rich stalls and shrines are found in no ordinary chapel. The figures on the front of the stalls are said by Suckling, in his *History of Suffolk*, to represent—

1. S. Luke, with doctoral cap and book.
2. S. Andrew, with beard in six peaks.
3. S. Philip.
4. S. Bartholomew, with flaying knife.
5. S. Matthias, with axe and book.
6. Joseph the Carpenter, with cross tau.



Fig. 7.—Blythburgh Church. The Old Alms-box.
(F. Jenkins, Southwold, photo.)

7. S. John Baptist, with leathern girdle.
8. S. Stephen, with napkin.

These are on the north side. On the south are :—

1. S. Thomas, with staff or spear.
2. S. Matthew, with purse.
3. S. James the Less, with fuller's club.
4. S. Jude, with boat.

5. S. James the Elder, with staff and book.
6. S. Paul, with a sword.
7. S. Peter, with the keys.
8. S. John the Evangelist.

There are also on the north side two other figures, an Ecclesiastic giving the Benediction, and a Queen (probably Etheldrida) in the dress usual about the time of the building of the church.

The old bench ends, representing the seven deadly sins, are



Fig. 8.



Fig. 9.

Blythburgh Church. Bench-ends.
(*F. Jenkins, Southwold, photo.*)

remarkable and quaint. They are the most noticeable of all the carved wood-work in the church. Drunkenness is shown as a man sitting in the old parish stocks; sloth as a sluggard in bed; slander with a wide mouth and huge tongue; hypocrisy in the attitude of prayer. The whole set of these poppy-heads affords fine examples of mediæval work.

Inside the altar rails are other beautiful seals, but sadly mutilated. During the early years of the past century the

village school was held in the church, and great holes were bored in the stalls to hold the inkstands.

In the nave are the carved figures of husbandmen, sowing, treading in the seed, and picking up sheaves of corn. A noteworthy relic of ancient days is the old wooden lectern which for many years was stored away in the belfry, but is now used for the purpose for which it was originally intended. It is coeval with the



Fig. 10.



Fig. 11.

Blythburgh Church. Bench-ends.

(*F. Jenkins, Southwold, photo.*)

church, and one rarely comes across such a charming piece of old church furniture.

Another interesting example of the by-gone days is the Arca-Domini, or Lord's Chest, in which the "alms of the charitable were dropped" before the introduction of the Poor Laws. The box bears the date 1473. It is of unusual form; the part which held the money is strongly bound with iron and secured by three locks. It is also as old as the church, and there are only a few pre-Reformation alms-boxes to be found in England.

Suckling says that in 1840 there was standing on a ladder in the tower arch a small figure called "Jack o' th' Clock," and beneath it this inscription :—

"As the hours pass away,
So doth the life of man decay."

1682.

This curious effigy stands above the entrance to the Lady Chapel, and performs the same service as his neighbour, "Jack of Southwold." As the clergy and choir emerge from the vestry, he sounds a bell to let the congregation know that the service is about to begin; formerly he struck the hours on a bell. He holds a battle-axe in his hand, but the bell has vanished, and the left hand—which held a hammer—is broken off. This queer old horological figure is of great age, but there are no records as to the date of its construction.

Running across the east window is a remarkable flint inscription with a crown over each letter, but no one has been able to suggest a right solution of the letters. The priest's door is entered beneath an arched buttress of singular construction, and is well worthy of notice.

The exterior of the south aisle and porch, says a writer, "presents an instance of individuality which an architect of genius could infuse into the Perpendicular style even at a late period of its existence. The pinnacles of the aisle are surmounted with figures of animals, while the angles of the porch bear two well executed angels." Two tombs of great antiquity are to be seen in the church; an altar tomb of dark stone in the north aisle is still shown as the sepulchre of King Anna, and a lofty monument built into a fine canopied arch in the north wall of the chancel is reputed to be the tomb of Ferminus, his son. The one in the chancel is probably that of a member of the Ropton family, the knight who finished the chancel in the reign of King Edward IV., and "ordered his executors to make this tomb, as appears by his will." The Swillingtons were lords of the manor in the reign of Henry IV., so the plain altar tomb is believed to cover the last member of this family. The sepulchral memorial cannot date back to Saxon days. The octagonal font was erected by John Masin and Katherine, his wife. There are the remains of an inscription on the upper step which resembles the one above the porch, asking for the prayers for the souls of the above-mentioned couple, to whose donation the vaulting of the porch is due.

Near the font are some noticeable old bricks of Roman manufacture, and it is said that the font once possessed a fine canopy, but no remains of it exist.

The general belief is that this magnificent old church was designed by one of the monks who lived in the priory, and one cannot but admire the cunning skill of the old fifteenth century architect who devised this stately building, and the rare and marvellous carvings of the low bench ends and seals executed by prior and monk in the days of long ago. Within a few years all this beautiful wood-work was clothed in a vesture of whitewash. Beyond the church and the remains of the priory the village contains little of antiquarian interest.

CHARLOTTE MASON.



Some Pre-Norman Crosses in Staffordshire.

I HAVE already, in the pages of THE RELIQUARY, dealt with certain Staffordshire crosses, Alstonefield and Ilam, which belong to the "Dovedale Sub-group," so named by Mr. Romilly Allen on account of the prevalence of a certain type of ornament found on certain crosses on the borders of both Derbyshire and Staffordshire, in the near neighbourhood of the valley of the River Dove.

Three of the stones, described hereafter, also belong to this sub-group of the great Mercian group of crosses, namely, at Checkley and Ilam.

It may not be out of place to here give a list of the various members of this sub-group:—

COUNTY.	PLACE.	NO. OF STONES.	REFERENCES.
Derby..	Ashbourne.....	Two, in Church.	
do. ...	Norbury.....	Two, in Church	<i>Derby Arch. Soc. Jour.</i> , Vol. xxv. <i>Reliquary</i> , vol. viii.
Staffs...	Alstonefield ...	{ In Churchyard, Church wall & Porch. }	<i>Reliquary</i> , vol. x, p. 252, <i>et. seq.</i>
do. ...	Checkley	Two, in Churchyard.	
do. ...	Ilam	{ In Church wall, Churchyard & garden. }	<i>Reliquary</i> , vol. x, p. 237, <i>et. seq.</i>

Only three of the four stones, which belong to but three crosses, at Ilam have been dealt with in these pages, the fourth is here illustrated. It stands in the gardens of the Hall—these gardens, by the way, are very "Strictly Private"—near the point at which the river Manifold once more issues from the rocks, having for many miles pursued a subterranean course. I am indebted to Mr. Alfred Meigh, of Ash Hall, Stoke-on-Trent, for this information, as also the beautiful photograph of the cross-shaft which is here reproduced. I have already illustrated a fragment of a cross which is built up in the west wall of the south transept of Ilam Church¹, and, when describing it, drew attention to the fact

¹ *Reliquary*, vol. x., p. 244.

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that it *must* be part of a third cross, as it could not have ever been part of either of the two in the churchyard. Here, then, is a large piece of the same cross standing in the gardens of the Hall, conclusive evidence of the presence of the third cross before spoken of.

It is much worn, and all that can be made out is that there was plaitwork on the upper half of the face, under which was a straight line of moulding above what appears to be two figures side by side, as at Checkley (fig. 4).



Fig. 1.—Cross-shaft in Gardens of Ilam Hall.
(Photo by A. Meigh, Esq.)

The right-hand side of the stone in question is clearly cut with the elaborated Stafford knots, arranged back to back and interlaced, as at Norbury, Alstonefield, Checkley, and the large cross in Ilam churchyard. Below it all is chaos and decay (fig. 1).

CHECKLEY, figs. 2, 3, 4.

At Checkley, near Uttoxeter, are two stones bearing all the characteristics of the "Dovedale Sub-group." They are most unfortunately placed, so that one broad face of each stone is within a foot of the iron railings surrounding a huge sar-

cophagus-like tomb, and as these railings are as near the tomb as they are to the cross-shafts, the natural result is that photography is a sheer impossibility, and mere examination a species of gymnastic performance. When will people cease to think that because a stone is old and, to them, uninteresting, it must be shoved into any hole or corner which will contain it? There is plenty of room near the church for these or fifty other crosses, and they should be removed from the bed of nettles in which they stood when I saw them, and placed where they can be seen. They are a

thousand times more valuable than any modern cheap tombstone, and yet the latter receives all the care and attention, whereas a good coat of lichen and a bed of nettles would suit it far better, as its glaring defects and vulgar design would be decently covered up.

I propose to term these stones Nos. 1 and 2 respectively, by way of distinguishing them. Stone No. 1 is shown in figs. 2, 3, while fig. 4 illustrates stone No. 2. There is, of course, no doubt that these are parts of two entirely separate and distinct crosses—they are strikingly dissimilar in their general features, although, in the characteristics of the Dovedale Sub-group, they have much in common. In cross No. 1 all the divisions of panels, it will be noticed, are formed of curved lines; in cross No. 2 straight lines are in vogue, but though this difference between Nos. 1 and 2 seems so slight, it makes a wonderful difference to the general appearance, as the illustrations show.

Cross No. 1.—figs. 2, 2a, 3.

SOUTH SIDE.—The upper half of the stone is divided from the lower by two curved lines of moulding, so usual in Mercian crosses; the upper half, above these lines, is again subdivided by the natural division between two portions of plaitwork. The upper seems to be of a careless nondescript character, the lower being an oblong panel the lower corners of which just fill the spaces above the curved dividing lines. Below the division is a round-headed panel of the elaborated interlaced



Fig. 2.—Cross shaft No. 1 at Checkley, Staffs., South and East faces.

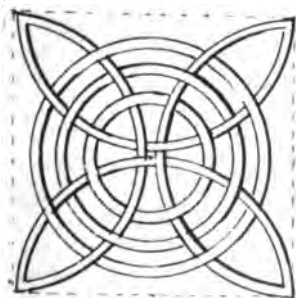


Fig. 2a.

Stafford knots, as at Norbury, Alstonefield, Ilam (2), and on No. 2 cross at this place, as we shall see later.

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EAST FACE.—This face is divided, like the side already mentioned, by two curved lines. Above these lines occurs the beautiful, and by no means common, pattern which appears on the large cross at Ilam and one of the Norbury crosses. It is a fairly common type of interlacement in Norman times, being met with principally on Norman corbel tables and sepulchral cross slabs. In the pre-Norman period it is of rare occurrence—in fact, it is



Fig. 3.—Cross-shaft No. 1 at Checkley, Staffs. East and North faces.



Fig. 4.—Cross-shaft No. 2 at Checkley, Staffs. South and East faces.

practically unknown save on the crosses just mentioned and on the ivory chessmen from the Island of Lewis (now in the British Museum).

This pattern has been described under No. 1 cross at Ilam, *vide* THE RELIQUARY, Vol. 10, p. 239. It consists of three (or sometimes two) concentric rings and four half rings; the ends of the latter project beyond the three concentric rings, joining at the

four corners of an imaginary square drawn at some distance round the concentric complete rings. The half rings have their rounded edges inwards, *i.e.*, towards the centre from which the complete rings are struck; the ends of the half rings then meet at the four corners of the imaginary square, in some cases crossing here and continuing into a similar design either above or below. The sketch will explain better than words (fig. 2a).

The example at Checkley differs from others in having pellets, one on each side of the loops formed by the gradual meeting of the four half rings. These can be seen in figs. 2 and 3. There is another pattern of just the same type over the complete lower one, but only half of it now remains.

Below the two curved lines are three human figures side by side, and over their heads, and so arranged that it fills the space between them and the curved dividing lines, is a small piece of plaitwork or knots of some kind, which are, however, now too much worn to be identified with any degree of certainty. The feet of the three figures illustrated may be seen at the foot of the stone itself if the grass is moved away.

It is just possible that the bodies of these three persons may have been carved with a plait, as we shall see later.

NORTH SIDE, fig. 3.—This side is in a way peculiar, as above the two customary lines of moulding which divide the surface of the stone on the same level as the south and east faces, are the body and feet of a much attenuated human being, whose body consists of a plait of three single-ply cords. The feet are turned outwards and downwards, while, in the space between the feet and lower part of the plaitwork body, are two pellets, one a side.

Below the curved dividing lines is a panel of the elaborated Stafford knots in two vertical rows as on the other side, the South.

WEST FACE.—This face is so close to the railings of the tomb already spoken of that photography is impossible, and examination a work of extreme difficulty. The subjects on this side are figures entirely.

At the top are the remains of three full-face persons side by side, like those on the east face of this stone, only in this case they are all the same height.

Below these are three more similar figures of men with bodies of three-cord plaitwork, as on the north side of this stone; between each is a line of straight moulding continued downwards to the level of their waists.

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Here, again, the two curved lines of moulding intervene on the same level as on the three other sides of the stone. Beneath the curved division are three more figures, who are in this case nimbed, and, like those above, are composed of a simple plait.

Under the above is a straight line, below which are three more plaited nimbed figures.

The whole is very curious, and very much worn and decayed. The edges of this stone are very much worn and chipped, but it looks to me as though there had been a hollow cable pattern on it, as at Norbury and Bakewell in Derbyshire. The dimensions of this stone are :—

Greatest height	..	..	..	4 feet 9 inches.
Width at base of broad faces	..	..	..	I „ 9 „
„ top	„	..	..	I „ 4 „
„ base narrow side	..	..	..	I „ 0 „
„ top	„	..	..	II „

Cross No. 2., fig. 4.

This stone is no doubt part of a second cross, and, as we have seen, differs most decidedly in having straight lines of moulding as divisions between the various subjects, instead of curved ones so beloved of the Mercian craftsman.

SOUTH SIDE—fig. 4.—This side is typical of the Dovedale Sub-group, though the design which makes it so is not peculiar to the sub-group in question. Above the straight line of moulding, which is continued all round the stone and practically divides it in half, is the same arrangement of Stafford knots which is to be found on one of the Norbury cross shafts, in describing which Mr. Romilly Allen says :—

“The interlaced work is zoöomorphic—that is to say, the cords are converted into a serpentine creature with a head at one end and a tail at the other. The head of the serpentine creature is at the top of the panel; the body, which is made broader than the tail, then traverses the panel in undulating curves from side to side, until it reaches the bottom, where the direction is reversed, and it makes the return journey from the bottom to the top in a series of Stafford knots, each filling one of the spaces between the undulating body of the creature and the sides of the panel; lastly, the end of the tail goes into the creature’s mouth.”—*Derbyshire Arch. Soc. Journal*, vol. xxv.

Here, at Checkley, there are but two Stafford knots, one on each side of the serpentine body, which may be distinctly seen

on the left of fig. 4. The carver of these stones seems to have been fond of inserting pellets wherever he could, as he has elaborated this design with three quite unnecessary pellets.

This design occurs at :—

Aycliffe, Durham, on a cross (Cutt's *Sepulchral Slabs*, pl. 77. *Arch. Journal*, vol. iii., p. 260).

Bexhill, Sussex, on a coped tomb (*Jour. Brit. Arch. Assoc.*, vol. xli., p. 267).

Lanherne, Cornwall, on a cross (Langdon's *Old Cornish Crosses*, p. 376).

Norbury, Derby, on a cross (*Jour. of the Derby. Arch. Soc.*, vol. xxv., p. 100. *Reliquary*, vol. ix., p. 129).

Sancreed, Cornwall, on a cross (Langdon's *Old Cornish Crosses*, p. 41).

Waterpit Down, Cornwall, on a cross (*ibid.*, p. 376).

Barningham, Yorks., on a tomb (*Arch. Jour.*, vol. iv., p. 357).

Below the straight dividing line are two figures side by side.

EAST FACE—fig. 4.—This face is formed of two panels, both of which are filled with knots and interlacings; above the line which divides the stone into equal portions is another series of the elaborated Stafford knots, interlaced and repeated in two vertical rows of three a side. This handsome and neat-looking design is of by no means general occurrence, being found only at—

Ilam, Staffs. (2), *vide RELIQUARY*, vol. x., p. 238.

Alstonefield, Staffs (a variation), *vide RELIQUARY*, vol. x., p. 233.

Norbury, Derbyshire, *vide RELIQUARY*, vol. ix., p. 130.

Glamis, Forfarshire.

Govan, near Glasgow.



Fig. 5.—Cross No. 1 at Leek, Staffs. South-east.

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Stapleford, Notts. (a variation).

And on the cross (No. 1) just described, at Checkley.

On the lower half of this side are four examples of the triquetra, arranged so that all the corners are neatly filled up. The effect is excellent.

NORTH FACE.—Here simplicity seems to be the order of the day, for the upper half is filled with simple plaitwork, the lower having only a single figure in it.

WEST FACE.—This side, like the similarly placed side of its *confrère*, is close up to the railings of the aforesaid tomb. By getting inside the railings, however, the whole thing can be seen, but not photographed.

At the top is a representation of the Crucifixion, in which the cross *patée* takes the place of the usual form of cross. On each side are figures of men which reach to the cross arms. This is very peculiar, as it is the only instance of a Biblical scene on any of the various members of the Dovedale sub-group. The form of cross, the cross *patée*, is also remarkable.

Beneath this scene, under a straight line of moulding, are three figures, but it is doubtful if they are of the plaitwork type as on No. 1. cross. The whole of this side of the stone is much defaced, but all the detail can be seen when the sun is in such a position (just over the meridian) that all projections throw a shadow.

The principal dimensions are :—

Greatest height	..	..	..	4 feet 2 inches.
Width at base of broad face	..	..	..	1 „ 7 „
„ top	„	„	..	1 „ 1 „
„ base narrow side	..	..	..	1 „ 0 „
„ top	„	„	..	10 „

Both this cross and No. 1 are cut from a very coarse-grained gritstone.

There seems to have been three entirely different types of cross extant in Staffordshire—one type is to be found at Rolleston ; another at Checkley, Ilam (No. 1), Alstonefield, and Leek (Nos. 2, 3); and the third, the circular pillar type, at Leek (No. 1), Ilam (No. 2), and Chebsey.

There is at Checkley a third stone which has not a vestige of carving on it. In Lewis's *Topographical Dictionary* the following occurs :—

“In the churchyard are three crosses or pyramidal stones, said to have been erected to the memory of three bishops who fell in a battle between the Saxons and Danes.”

This story must have arisen from the fact that three figures of men appear so repeatedly on these stones; for the same reason, no doubt, some individual erected the third plain stone, just to keep up some semblance of truth.

At the time that these crosses would be carved, the parochial system in Mercia would be just obtaining hold, and at that time, as we shall see, a different type was apparently in vogue, *i.e.*, the cylindrical.

This story is evidently apochryphal, as Christianity had not sufficient hold, surely, to produce three bishops here even if they had made common cause against the Danes! The Chebsey stone is also said to be in memory of a Bishop!

LEEK—figs. 5, 6, 7, 8, 9, 10.

Leek is rich in the possession of no less than three crosses—two of rectangular section and one circular. This latter pattern seems to have been given birth to either in this county or in its neighbour, Cheshire. Staffordshire possesses, as we have seen, four examples of the circular type of cross, namely, those at Leek, Chebsey, Ilam, and Stoke. Cheshire, its next-door neighbour, has nine specimens—three at Macclesfield, two on Whaley Moor (Bow Stones), and one each at Taxal (Pym chair), Chulow, Upton, and Cheadle.

On the Derbyshire side there are seven specimens, namely, two at Bakewell in the porch, two on Ludworth Moor (Robin Hood's Picking Rods), and one at Wilne (now a font), at Fernilee (the Shall-cross), and another place.¹

No. 1 cross.—Of this type of cross there are twenty-seven



Fig. 6.—Cross No. 1 at Leek, Staffs.
North-west.

¹ This latter may not be disclosed.

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specimens now known in this country and Wales ; some of those nearest to this county are previously given.

A most interesting paper has recently appeared in *The Journal of the Derbyshire Archæological Society*, by Mr. W. J. Andrew, F.S.A., who there describes one of the Derbyshire examples of these circular crosses—the Shall-cross.

Mr. Andrew is of opinion that these circular crosses all owe their origin—though some may have been elaborated copies of earlier ones—to Paulinus, who, after introducing Christianity into Northumbria in A.D. 627, crossed the Humber, preaching and baptizing as he went.

His route was known to be by, what is now, Southwell, and was then called Tiovulfingcester, into Cumberland.

Mr. Andrew then assumes that this route would be along the Dove and Trent, in the course of which he would pass Stapleford, Notts, and Wilne, Derbyshire. Once in Staffordshire he would pass through Chebsey, Ilam, Stoke, and Leek, finally making his way northward by Bakewell, Shall-cross, and Ludworth in Derbyshire again ; and later by Clulow, Upton, Pym Chair, Bow Stones, and Cheadle, as he approached his goal, Cumberland, where similar crosses may be found, having all the characteristics of those at the above places, which are included in his supposed itinerary.

Mr. Andrew considers that this type of cross—in fact, any type—would receive but a cold welcome across the Trent in the country of that notorious pagan Penda. By the time Penda was successfully disposed of, by being slain by King Edwin at Heathfield, and the Word fairly established in that part of Mercia, the fashion in cross carving would have altered, perhaps giving birth to the rectangular type, which is so much more common.¹

Now if this journey of Paulinus was an accomplished fact, and the crosses of Stapleford, Wilne, and Leek were set up by him, the type of ornament on these crosses would be of much too late a date to fit in with the years of his mission. In this case either the original cross was of wood (of which the existing specimen is a mere supplanter), or else this cross was the original one erected on the initiative of the local Christians, quite apart from any influence left in the wake of Paulinus' mission. If the original cross was of wood, it may possibly have been of much the same shape as that now *in situ* at Stapleford, which, after all, is but a

¹ *Vide Derby. Archæological Journal*, vol. xxvii.

brother to this at Leek ; but we do not know if this Staffordshire specimen is *in situ* or not.

Mr. Andrew is of opinion that this *is* the case ; that the present stone crosses of cylindrical shape in Staffordshire, Cheshire, etc., are but copies, as regards shape, of the original wooden crosses which Paulinus may have erected in lieu of a church ; and that, in the earlier forms, the stone cross may have been copied direct from the wooden example. The Leek specimen is, however, far too elaborate to have been so copied direct from any wood cross ; it may, however, have been an elaborate copy of an existing copy of one of Paulinus' wooden crosses.

The shape of these crosses, round, tapering to a four-sided top, is typical of a tree trunk trimmed up with an axe. Mr. Andrew's *simile* is a pencil sharpened with four cuts of a knife. Then, too, on the fact that Anglo-Saxon architects were fond of using the ordinary forms of carpentry design in their stone work, Mr. Andrew assumes that the roll moulding, below the chamfered and squared upper part, is a copy of the ropes which originally bound the cross pieces against the squared and flattened sides of the shaft. Were these stone cylindrical crosses erected so long after the wooden ones that the people who erected them had forgotten the use to which the flat sides were originally put ?

Entirely new blood in the district would account for an entire change in cross design, and would not, I think, be responsible for the slavish copying of the rough cross of its forerunners. It seems unlikely that the old inhabitants of a district would copy slavishly unless it were for the simple reason that the works of



Fig. 7.—Cross No. 2 at Leek,
Staffs.

Paulinus were as much honoured and cherished by them as are any relics of Shakespeare or Dickens by us at the present day; not that Paulinus is to be really literally compared with either of the two men of letters.

It seems as though this reverence for the memory of Paulinus must be at the root of the whole affair.

The cause of this reproduction, apparently, of old wooden patterns is thought by Mr. Andrew to be the great wave of revival which poured over the land less than fifty years after the mission of Paulinus. This revival was the fore-runner of the parochial system in England, and Mr. Andrew surmises that many of these crosses were merely used to show turns in the parish boundaries. There appears to be no disputing this fact, as so many are found *in situ*, e.g., "Robin Hood's Picking Rods," on Ludworth Moor; the "Bow Stones," Whaley Moor; "Pym Chair," Taxal, and others. It is, however, highly improbable that such was the use of this very ornate specimen—ornate, but to nothing like the degree of that at Stapleford, but far richer than either the "Bow-stones," the "Shall-cross," or any of the other boundary stones.

Thus we must imagine that this cross was the earliest of any of the three at Leek; perhaps Paulinus journeyed hither and, finding no church, erected a wooden cross; this would be later supplanted by a stone one of a pattern identical with the wooden one, and this second cross was in turn supplanted by the specimen under notice, retaining the old shape in memory of Paulinus more than for the sake of perpetuating an old design for the design's sake.

This cross at Leek, then, has a tall circular shaft which tapers slightly at the top—after the manner of a hock bottle. Above the taper is a most handsome collar, which is the elaborated survival of what was, in the case of the stone copies of, presumably, Paulinus' wooden crosses, a copy of the original cords binding the arms. This handsome collar projects considerably, not being, like the aforementioned imitation cords, carved *on* the top of the shaft, but standing out free and unfettered, and thus showing how the true nature of the roll moulding (cords) on former crosses had been forgotten, and had come to be looked upon as a mere embellishment. The ornament consists of a four-cord plait.

Above the collar the circular form of the shaft alters; a much

more sudden taper has been produced by the simple expedient of chamfering the sides four-square, and making them narrow considerably at the top.

The craftsmen of early mediæval days were very fond of this method of chamfering a surface, and thus rapidly changing it from one shape to another; on Norman fonts it was a very favourite trick. In the case of this cross the result of chamfering the round face was to produce four flat-faced panels very much narrower at the top than at the base. The base is rounded off, as is also the top in each panel; on the top of the portion of the cross where the chamfer ends is a small portion of what was probably the cross head itself.

Now in the original wooden crosses the chamfering of the round faces of the tree trunk to produce four flat faces was simply in order to get a flat surface against which to tie the cross arms, which would in the crosses of those days come just above the place which is in the Leek cross occupied by the collar—the elaborated cords.

The question then arises as to why four sides should have been chamfered when two would do—in fact, one would have been enough to keep the cross arm from swinging round, as it would naturally do on a rounded surface.

It shows how completely the original intention of these “flats” have been forgotten, when it is seen how the cross head was placed at the extreme top of the stone.

The East Side—fig. 5, on right.

Above the ornamental collar is a panel with curved top and base, entirely filled with a most irregular series of knots, of which



Fig. 8.—Cross No. 2 at Leek, Staffs.

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no two seem to be alike. Beneath the collar is a triquetra within a border.

The South Side—fig. 5, on left.

Above the collar there is a panel filled with a most amazing series of knots, etc., so curiously confused that not one can be identified. The stone, also, is far from perfect.

Below the collar is a curious heart-shaped figure containing a pellet; the upper part of the heart, where the two sides meet, has the ends of the cord turned inwards and curled round in just the reverse way to that in which the lower ends of the border which surrounds it terminates.

The same pattern as this may be seen on the pre-Conquest pillar capital from S. Alkmund's Church, Derby (*vide Arch. Jour.*, vol. ii., p. 87).

The West Side—fig. 6, on right.

Above the collar is a panel filled with a simple key-pattern four times repeated; below the collar is an endless knot, the triquetra, as on the east face. This is also enclosed in a band or border.

The North Face—fig. 6, on left.

This side, both below and above the collar, is much worn and mutilated. The ornament above the collar seems to be a simple plait. There is no design beneath as on the other sides.

The presence of the key-patterns on this cross rather lead one to imagine that this cross is very much more modern—if one may use such a term—than No. 2 cross now to be described, and still more so than No. 3.

It must certainly be a considerable number of years later than any of the other crosses of a similar type, which may, or may not, have been copies of the wooden crosses of Paulinus. The simplicity of this type has rather been taken as an argument in favour of its early date, but in this case no such proposition can be in any way entertained, for, so far from the knotwork being in the embryo stage, it seems as though the knots here were absolutely decadent, the peculiar little shield-shaped border round each of the knots below the collar being unusual, and having rather the appearance of a considerable advance in design.

This cross appears to be about 12 ft. high. I heard it termed "the old butter-cross"; now, in other cases of butter-crosses I have always found them to be market crosses. Can there ever have been a secular, as opposed to a churchyard, cross? It

certainly strengthens Mr. Andrew's theory as to their use as boundaries.

LEEK.

Cross No. 2.—figs. 7, 8.

This cross, which was discovered years ago, was properly erected in its new base stone in 1885.

It differs entirely from the last described cross, as it is rectangular in plan, and more nearly approaches the usual type of Mercian cross. It has, as figs. 7 and 8 show, been fearfully damaged.

The East Side (that on the right of fig. 7) is quite undecipherable at the top; all that remains is a corner of some knotwork and under it a plain piece of moulding dividing the panels. Below there is a little more to be seen, and that little seems to be of particular interest. On the left of this panel, at top, base, and centre, may be seen Stafford knots, curiously elongated and pointed in the case of the two upper ones.

Down the centre of the stone *seems* to run a serpentine body, which may, when complete, have resembled that at Checkley and other places given thereunder. About one-third from the top of this panel, on the right-hand side, may be seen what has all the appearance of being another Stafford knot; if so, we may fairly guess that this is another specimen of the zoömorphie Stafford knot. The worst of it all is, that the stone is so completely broken away just exactly in the very spots where its presence—if only for another inch—would decide the question as to the identity of the knot: it is a case of "so near, and yet so far."

The carver of this side seems to have been rather careless, as he has not made the bottom of this panel coincide with the bases



Fig. 9.—Cross No. 3 at Leek, Staffs.

(From photo by Alfred Meigh, Esq.)

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of the other sides. This was usually rather a nice point with Mercian craftsmen, and one they paid attention to as a rule.

The South Side (on the left of fig. 7) is in good preservation, but there is nothing particularly interesting about it. At the top are two figure of eight knots; below them, on a level with that on the east side I have described, is a straight division, from which springs two cords which then form themselves into knot No. 5 (*vide Celtic Art*, by J. Romilly Allen, pp. 266 and 268), with the extremes of the two loops curiously turned to the side, and also elongated to a point on the left. Below, the identically same thing takes place, the two lower cords here joining in a Stafford knot with the points in the corner of the panel. The two examples of the upper knot are formed from a plait of four cords by making one vertical and several horizontal breaks in it, as explained in the above-mentioned work.

The West Side (fig. 8 on the left) is terribly mutilated. At the extreme top appears a mass of very untidy-looking cords, which apparently, once formed a roughly-designed, loose plaitwork panel.

At the extreme bottom the design consists of some elaborate knotwork which is badly set out, as may be seen, for the two lowest knots are of a different type.

The North Side is completely obliterated, save for about three or four inches at the extreme base, which seems to retain some key-patterns.

The chief measurements are :—

Total height	..	..	..	6 ft. 4 ins.
Width of broad faces	..	..	..	1 ft. 5 ins.
Width of narrow faces	..	..	..	1 ft.

LEEK.

Cross No. 3—figs. 9, 10.

I have presumed that this is part of a third cross, distinct from either of the others, for the simple reason that the character of the carving is so totally different from No. 2 (the only one of the two which it could belong to).

The subject appears to be the journey to Mount Calvary, and is not a common one by any means. Other examples of cross-bearing figures are at :—

Hope, Derbyshire, on the west of cross.¹

Bakewell, Derbyshire, two fragments of crosses in south porch.

Kirk Andreas, Isle of Man, on a cross fragment.²

¹ *Vide Reliquary*, vol. xi., p. 97.

² J. R. Allen's *Early Christian Symbolism*, and Kermode's *Catalogue of Manx Crosses*.

The stone now stands in the Nicholson Institute, having been removed, in October, 1896, from the wall of the churchyard, in which it was built up, on the south of the west doorway. Sir Thomas Wardle has very neatly cleaned it by dissolving the cement, with which the carving was filled, with hydrochloric acid. The stone is the millstone grit of which so many of the Derbyshire crosses were composed, and it measures 19½ ins. at its greatest length.

The broad face, opposite to that which bears the cross-carrying figure, is entirely cut away; the other faces are numbered to distinguish them.

No. 1 Face.—This side is the most interesting, being carved with a figure representative of either the journey to the Mount of Calvary or, more likely, merely 'a symbolical representation of the victory of Virtue over Sin. In every case in which this cross-bearing figure is carved on a pre-Conquest cross it is accompanied by either discs or pellets, and worms or snakes; in some cases both are shown, as in this instance.

At Kirk Andreas, where the figure is probably that of a pilgrim, both occur; likewise at Hope, in Derbyshire. In the case of the two representations of this subject at Bakewell, Derbyshire, the pellets or discs only are in evidence.

The cross-bearing figure is not likely to be our Lord in this case, as also at Kirk Andreas, for there is no nimbus, unless, of course, the peculiar line on the top of the head, which might be hair, is intended to represent it. One of the Bakewell stones undoubtedly is nimbed, also that at Hope.

In this instance at Leek there is a disc and a worm, one on each side of the long shafted cross; while, in front of the hand which holds the shaft of the cross, is another worm, and between



Fig. 10.—Cross No. 3 at Leek, Staffs.
(From photo by Alfred Meigh, Esq.)

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the shaft and the body of the person bearing it is the remains of another one.

Above the head of the cross-bearer is the lower part of the body and the legs of another man.

It is a remarkable little fragment, and it is fortunate that this particular piece should have been preserved. Can it have been out of reverence?

No. 2 side has remains of a series of knot No. 7 (*vide* J. R. Allen's *Celtic Art*) derived from a four-cord plait by making horizontal breaks and a vertical one. It is here thrice repeated.

No. 3 side has plaitwork above, below it being a Stafford knot, used as a finial for further knots below.

The two photographs are copies of prints kindly supplied by Alfred Meigh, Esq., Ash Hall, Stoke-on-Trent.

None of these cross remains seem to be at all early specimens, for the way in which the loops of some of the knots are pointed rather give them the appearance of the 'triangular knot-work' so seldom found save in the Hibernian art of the day.

G. LE BLANC SMITH.



Horse Brasses.

THE four-footed animals which man has pressed into his service are hung by him with ornaments that are intended to protect and adorn the wearer. The Arab hangs shells and tassels on his camel, the Thibetan gaily decorates his yak, a similar feeling prompts the European to hang his horse with brasses. Brasses are worn in many countries of Europe, but it is chiefly in England that they occur in great variety.

Twice a year—in spring and in autumn—our cart-horses look gayer than usual : bits of coloured worsted and ribbons are plaited into their manes and tails, and the brasses they wear on the forehead, down the martingale, and on shoulder and hip strap, shine again. The decoration of cart-horses forms a great feature on May-day in the Midlands. “In Liverpool and Birkenhead, where some thousands of men are employed as carters, the May-day dressing has grown into a most imposing institution” (Thiselton Dyer : *British Popular Customs*, 1876, p. 243). In London the cart-horse is now seen at his gayest on cart-horse parade, which takes place in Regent’s Park on Whit-Monday ; but in many of the suburbs the horses are still paraded round on May-day.

These customs and the devices that are worn by the horses for some time attracted my attention before it occurred to me to collect information on the decoration of the horse and to acquire brasses. In doing so I first asked for old brasses in harness shops ; then the rapid decadence that has set in, in brasses, caused me to make bids for such as were actually worn. The farmer, who has used the same brasses year in year out for bringing in the harvest, naturally refuses to consider their monetary value ; not so the carter, who frequently pawns his when May-day is over, or raises what pence he can on them on a Saturday night. Friends from different parts of the country and from abroad supplied me with additional specimens and information. There is nothing on brasses in books ; even the words commonly applied to them—such as horse-brasses, sun-brasses, medals, and metals, do not figure in

this connection in the dictionary, and yet these objects have an archæological interest as amulets, besides being things attractive in themselves.

A decadence in brasses is observable in their make and in their devices. The older brasses are cast, some are worked over by hand, and many of those here shown weigh over four ozs. Those of the latest make are stamped, and weigh about two ozs.,



Fig. 1.—Cart-horse wearing Brasses.

a lightness which dooms them to speedy destruction. Again, in the older makes devices such as the crescent and the heart are clear which in the more modern ones are degraded past all recognition. Many latter-day brasses consist of devices suited to the taste of the day, such as Lord Beaconsfield in a wreath of primroses (12), or flags crossed over a cannon introduced at the time of the Boer war (15).

A similar decadence in horse brasses is observable abroad.

The six-pointed star has reached me in two examples from Northern Italy, of which the older one, with a star inside a square plate, is cast, and in spite of having been exposed to wear, weighs over five ozs., while the newly-bought one, with the star inside a circle of much the same size is stamped, and weighs under one and a half oz.

Among the devices worn by horses the lunar crescent is by far the commonest, and perhaps the oldest. Many of our cart-horses wear a crescent on the forehead if they wear nothing else. Not that the lunar crescent is numbered among the amulets that have been traced back to the Stone Age, such as the perforated stone and the disk or tooth with a hole for suspension, but it has



Fig. 2.—Horse Brasses mounted on harness.

been found in Etruscan, Roman, and Keltic burials, and is worn nowadays over a wide area extending from India to Great Britain.

There are two ways of hanging the crescent on the horse—either with its points turned downwards as in the Roman and Italian examples, and in a few of our own, or with its points turned upwards, “in the way of a moon holding water” as I have heard it described—the way that is peculiar to Central and Northern Europe.

This difference in the way of suspension may be due to the material out of which the lunar crescent amulet was first made. A simple way of producing a crescent was by joining two boar’s tusks together by means of a thong, with a loop for

suspension, which naturally resulted in the points hanging downwards. A lunar crescent made of two boar's tusks joined together by a metal band was found at Wroxhall, in Wiltshire; I saw one in the Island of Corfu, and was told this was the usual way of fashioning the horse amulet; again I saw one mounted in silver on some Indian horse-trappings that were for sale. The Italian horse amulet as now worn, reproduces the thinness and sharpness of curve of the amulet that is made out of a boar's tusks.

The lunar crescent of Roman times, and the one now in use in Central and Northern Europe, more closely reproduces the shape of the moon as part of a disk. As such the moon is figured on a Babylonian monument of King Assur-Nazir-Pal of the ninth



Fig. 3.—Horse Brasses.

century B.C., on which the sun, the moon, and other emblems are seen above the king, and are also worn by him as pendants around the neck. The sun is represented in both cases as an eight-pointed star inside a circle. The moon in the one case is marked off as part of a disk; it is a lunar crescent pure and simple in the pendant worn by the king. Probably the lunar crescent in use among ourselves was similarly produced by marking off part of a disk, a primitive amulet the use of which is as old as that of the perforated tusk or tooth. Thus in both cases the earlier material would have been modified to suit the conceptions of a later age. Perforated disks and brooches in the form of a circle are still worn by women in Scotland, in order to protect them against

mischief (G. F. Black: *Scottish Charms and Amulets, in Proc. Soc. Ant., Scot.*, 1893).

Other variations of the lunar crescent were worn by horses in Keltic times which have considerable likeness to brooches, and which seem to have developed from the ring. Crescents found in Scotland consist of a bronze ring with expanded trumpet-shaped ends that are joined together by a flat bar for suspension (*Ibid*, p. 80 ff). Others found in Suffolk at Westhall, and in Norfolk near the great Roman camp at Ovington and elsewhere, are nearer to the modern lunar crescent in form. The crescent in these examples is flat, and is decorated with a trumpet-shaped pattern inlaid in red enamel. Four crescents of one pattern, three of



Fig. 4.—Horse Brasses.

another, were found together with bronze plaques similarly decorated in red enamel, with bars behind for pulling the straps through (*Archæologia* 36, pl. 37). The fact that several crescents of the same pattern were found together suggests that in Keltic times already the horse wore a number of amulets of the same device as he does nowadays. A photograph here shown represents a spread of brasses on the martingale of a horse parading in Regent's Park.

The crescent worn by the Roman cart-horse was called *lunula*, and hung from the *monile*, or chest band, hence the expression *monile lunatum* (Statius: *Theb.* 9, 689). In the exhibition of Roman antiquities at Cologne is a monument on which a man is represented driving a cart, the horse of which has crescents hanging

from the chest band. Also horses decorated with the *lunula* are said to be figured on the arch of Septimus Severus and on the column of Trajan at Rome. An actual example of a Roman bronze *lunula* was shown at the exhibition that was held by the Livery Company of Saddlers in June, 1892 (see Catalogue). In the room of the Christian antiquities in the British Museum is a set of bronze *phaleræ*, or horse trappings, which consist of lions' heads, seen front face, which alternate with plaques bearing a decorative device, and at the end of each trapping hangs a lunar crescent with points hanging downwards. These crescents are sharper in curve than ours. Their points are decorated with balls which may date from the time when the crescent was made of



Fig. 5.—Horse Brasses.

tusks, the points of which needed a protection against splitting.

The lunar crescent, as typical of time reckoning by months, was worn from an early date as an amulet by women. Isaiah foretold the day to the daughters of the Hebrews when their tinkling ornaments about the feet, their cauls, and their lunar crescents would be taken from them (Isaiah iii. 18). In Roman times certain senators wore crescents carved in ivory on their shoes (*Scholiast*, Juvenal vii. 192), while women frequently wore them as ornaments (Plautus: *Epid.* 640), and continued to do so in Christian times to the dismay of the Church Fathers Tertullian (*De Cultu Fem.* ii. 10) and Cyprian (*De Hab. Virg.* 13), who cited the words of Isaiah against them. Many superstitions relating to growth and fruitfulness always attached to the new,

that is the growing, moon. As an emblem it was appropriated to Diana, otherwise Iana, an Italian divinity whose chief shrine on the Lake of Nemi was guarded by the so-called King of the Woods, who was periodically slain, and whom some writers identified as Hippolytus, the chariot-driver. The Christians who wrote against the heathen divinities gave the name Diana to the goddess they came across in Central Europe, who was wont to roam abroad at night. According to information preserved by Ambrosius (*De Virg.*, bk. 3, c. 1), a horse was annually sacrificed to Diana. The many associations of the moon goddess and the horse show that the lunar crescent was originally hung on the horse for some definite purpose.



Fig. 6.—Horse Brasses.

The custom of the horse sacrifice probably dates from the Stone Age, when the horse formed an important item in the food supply of man throughout Europe (Ridgeway: *Origin and Archæology of the Thoroughbred Horse*, 1905, p. 83 ff). The horse was not yet made to bear the yoke, but there are different stages in domestication, and surviving customs lead us to believe that the horse, long before he was driven, was kept in confinement, let loose, raced, and sacrificially eaten at certain times of the year. On pieces of reindeer bone dating from the Stone Age, rows of horses are often scratched or worked in relief; in one case they are seen racing, which suggests that the sacrificial race, when the first horse that came in was slain, dates from this period. Horses are still let loose and raced at Whitsun and at the beginning of October in many

countries of Europe, a custom which survives as a sport in our spring and autumn races. These accepted times of the year correspond with the beginning and the close of agricultural pursuits, with which the horse thus came to be associated. Like other wild or partly domesticated animals, the slaying of which secured fruitfulness, he was identified as a corn-spirit, the killing of which formed a necessary incident of the harvest. Hence the story that Demeter, a chthonic deity, took the semblance of a mare; hence the word *mare* as applied in the Midlands to the last uncut ears of corn at which sickles are thrown to bring them down, and the custom of *crying the mare* as kept up in Herefordshire. The custom of twisting wisps of straw in the mane and the tail of the cart-horse at the fair may go back to the same association of ideas.



Fig. 7.—Horse Brasses.

The crescent horse amulet is here shown in many variations and combinations (16-31, 46-48, 56, 60-64, 91-95, etc.). Most of our crescents hang with points turned upwards, but one example from Birmingham (21) looks like the ordinary crescent turned the other way round; while the flat crescent—a rare device, the one seen here was purchased near Stroud (22)—is decorated with three crescent-shaped perforations. This uniting of several devices of the same kind re-appears in the three crescents joined together (56, *Norfolk and Inverness*), in the three shields (147, *Knutsford*), in the three horse shoes inside a fourth (1, *Herefordshire*), in the two bells suspended inside a third (6, *Isle of Wight*), in the double lyre (117, *Torquay*), in the heart inside a heart (155-6), and so forth.

The combining of like devices in heraldry is held to indicate that several of one kind are united, as in the so-called triquetra of Lycia, of Sicily, and of the Isle of Man, which points to an alliance of peoples. As applied to horses, these combined devices may have originated from the wish to conceal that the different beasts of a pair or a team are unequally placed; for the horses that are harnessed together bear the same device. Uniformity, not diversity, is aimed at in horse decoration. The set of harness that bears different devices does so because parts have been renewed, and I have frequently been refused one brass out of several because the set must not be spoilt.

The crescent is largely worn in Germany also, but, curiously



Fig. 8.—Horse Brasses.

enough, the German cart-horse wears his not on the forehead or down the martingale, but suspended by a strap dangling below the right ear. The examples which I have seen are from Thuringia and the Rhine district. It is the same with the cart-horse of Austria who wears a metal tongue with perforations on a leather strap dangling from below the right ear, and with the Prussian horse who wears a scarlet tongue of leather decorated with a horse's head in the same position. The way in which horses are harnessed varies in the different parts of Germany, but the devices worn by them are much the same. In many parts plain disks, sometimes dentated, sometimes in a graduated series, are slipped along the straps of the harness. Thus the horse in Eastern Prussia wears five graduated disks on each side of the collar, and

four on each of two straps that hang down at the sides, making eighteen in all. Moreover, the collar strap is peaked as so often in Scotland, and has its apex decorated with a small horse's head. The same small head is worn by the cart-horse in the Bavarian highlands, together with a curry-comb which is decorated with figures of horses also, and is worn on the left side. If the horses go in pairs, the right hand horse wears a brush hanging loose behind the ear, while the left hand one wears the curry-comb. The horse's head, the brush, and the tail, as protective emblems, recall further details that are preserved in connection with the horse sacrifice.

Different views have been expressed as to the country in which



Fig. 9.—Horse Brasses.

the horse was first driven. Probably in Europe he was driven before he was ridden, as was held by Sophocles. In the classic world the Phrygians were credited with first yoking the horse to the two-horse car, and Erechthonius of Phrygia, who in the estimation of Homer belonged to a past age, and whose mares raced over the cornfields and the waves, was credited with first driving the four-horse chariot. As the moon goddess was associated with the horse that was raced, so the sun god was associated with the horse that was driven. In India the sun god drove in a car drawn by seven horses; the Massagetæ, who were reckoned Scythians, sacrificed horses to their sun god; the Rhodians annually cast into the sea a four-horse chariot that had been consecrated to the sun god Helios—

doubtless for the purpose of assisting the sun in his progress, and securing his return, on the basis of sympathetic magic.

For the sacrifice of the horse, which dated from the time when he was raced and eaten, was carried on into the period when he was yoked and driven. King Tarquin at Rome set horse-racing on an improved footing, and he probably substituted chariot-racing for the racing of horses let loose. The older sport was subsequently re-introduced into Rome from the provinces.

The writer Festus describes how the right-hand horse of the victorious pair was slain in the Campus Martius, how the inhabitants of the Sacra Via and the Subura contended for his head in the hope of affixing it to the wall of the Regia and the Mam-



Fig. 10.—Horse Brasses.

tine Tower respectively, and how the horse's tail was carried dripping to the Regia. His blood went towards making the cakes for the Palilia, the spring festival of purification by fire (Mannhardt: *Das Octoberross*). The remembrance of similar customs survives among ourselves in the uproarious racing of cart-horses on May-day outside Edinburgh, in the hanging up of a horse's head on tree and homestead, and in the kindling of the fire on May-day in County Dublin, which is not considered complete without having a horse's head and bones in it. Hence the expression: "I will drag you like a horse's head in the bone fire" (*This. Dyer*, p. 273). These customs show that the horse's head and the tail worn by the German cart-horse

are not unmeaning; they further give us a clue to the origin of other emblems that appear in connection with the horse.

Many of our brasses consist of a crescent combined with a many-pointed star, which often has rays and is probably intended for the sun. There are various ways of representing the sun. Sometimes it is a disk to which the device of rays is added, sometimes it is wheel or whorl, which again suggests the idea of driving. On the Babylonian monument already referred to, the sun is indicated by an eight-pointed star set inside a circle, which closely resembles one of our horse amulets (20), except that this has twelve rays.

Professor Bellucci (*Amulcti Italiani Contemporanei*, p. 68)



Fig. 11.—Horse Brasses.

describes an amulet which he acquired in Tuscany—a protection against the evil eye—which consists of a dentated disk, on one side of which is engraved an eight-pointed star and the letter S, which stands for *sole*, thus emphasizing the meaning of the disk. This interpretation of the disk, as representative of the sun, explains the liberal use of disks in horse decoration in Germany. The largest of one variety forwarded to me has an additional eight-pointed perforation, intended, no doubt, to emphasize the meaning of the disk as a sun emblem, as in the case of the Tuscan amulet. The Roman cart-horse, as far as the monuments extant enable us to judge, wore a plaque fixed high on the forehead, and many of our cart-horses that wear a light harness have the same. In Kent, I am told, the horse brass is designated as a sun brass. No more

suitable expression could be found for the large disk on the top of the piece of nose decoration shown in the figure illustrating harness. This came from the borders of Wales, it is purely decorative, and with its additional brasses and studs weighs over 1 lb.

The combination of the crescent and sun is here shown in many variations. In some the crescent shows a tendency to disappear (16-20, 31-34, 41-43, 46-50). The brasses in which it is degraded past recognition are in every case the newer ones. A considerable number of brasses consist of radiation only (66-70). Again, others combine a dentated disk with crescent perforations (61-64). The same desire to combine the two emblems is apparent



Fig. 12.—Horse Brasses.

on an Italian brass, which consists of a mass of radiation with a small lunar crescent in the centre. It is from Albano, and in addition to the crescent bears the letters M.A., the initials of the owner. Of the English brasses here shown, only the one of David (?) playing the harp (134), which came from the borders of Wales, bears letters T.K. I have not succeeded in ascertaining why King David—if it be he—is associated with the horse.

The idea of a whorl is clearly expressed in several of our brasses (46-50), including one seen on the one martingale of the harness illustration. The whorl, which is allied to the wheel and was largely associated with sun worship, essentially represents the fire that was kindled by rubbing wood on wood, the accepted way of starting the need fire or neat fire of northern climes.

The same idea of fire is expressed in another form in an Italian horse brass on which St. Anthony is represented with a pig rushing through flames behind him. Such brasses were acquired at Ancona, Perugia, and other cities of Central Italy by Prof. Bellucci, who states that they are hung on horse and ox on the day of St. Anthony (Jan. 19th), when these animals are taken to the annual benediction that is pronounced over animals by the parish priest (*Amul. It.*, p. 82). This benediction in Catholic countries has taken the place of the old heathen purifying fire, still kept up in the North, when domestic animals were driven through the flames. In this connection it is worth noting that the great sacrifice at Upsala, kept up by the Northmen far into Christian times, took place in January also. It was kept once in nine years and the slaying of horses formed its great feature.

Many brasses consist of a crescent combined with other devices; a large proportion of these, the ploughman, the plough, cart-horses of various kinds (91-105), and the corn sheaf (118-19), recall the association of the horse with agricultural pursuits. Other devices, including horse and lion rampant and combatant (97-8, 123), stags (127-30), the Prince of Wales' feathers (135), the rose, thistle and shamrock (106-7), thistles (108), fleur-de-lis (109-10), and crowns (113-14) are doubtless heraldic. One lion combatant (123) and one horse combatant (98) came from Arundel, and are worn on the estate of the Duke of Norfolk. Another lion (121), the phoenix (131) and the eagle (132) are worn by the breweries that bear these names. The lyre, too, may be heraldic (116-7), of which the heavy brass (120) is probably a variation. The engine (111), the ship (8), anchor (9), shell (10), perhaps also the tower (115), are modern devices; the bell (6-7), which has a practical use, is rarely worn. There are several horse-shoes (1-5), and another has been sent to me from Germany. The horse-shoe is generally accepted as a charm against evil; it is so mentioned in *Hudibras*, and in Norfolk three horse-shoes were recently nailed up, "one for God, one for Wod, and one for Lok" (*Folklore*, 9, 186), which shows that they were associated with heathen divinities. But the horse-shoe itself is not old, and does not date much further back in history than the beginning of the Christian era.

One device remains to be discussed. It is the heart, which is worn in great variety by our horses (59-60, 136-45, 151-165), but is often degraded past recognition, merging into a shield (145),

knot (160), and fleur-de-lys (165). As a device the heart is perhaps the oldest emblem, since it was in use among the Egyptians, though in a form with tendons attached, which has little likeness to ours. Only a few heart-shaped amulets have been forwarded to me from abroad, but I have received also drawings of some now in the museum of Parma which date from the first century A.D.

The heart amulet suggests a sacrificial origin, but no information is forthcoming which shows that any value was attached to the actual heart of the horse in the horse sacrifice. The origin and the reason of the protective power of this amulet must be sought elsewhere. The most primitive heart-shaped amulets



Fig. 13.—Horse Brasses.

I have seen consist of flint arrowheads. All the implements of the Stone Age, and flints especially, are credited with miraculous power. Two amulets, consisting of mounted flint arrowheads, "heart-shaped," are among the Scottish charms described by G. F. Black; and an amulet recovered by Prof. Bellucci in Umbria consists of an arrowhead sewn upon a piece of scarlet cloth, which is cut to the shape of a heart, an addition which—like the addition of the S on the sun amulet—was doubtless intended to emphasize the heart significance. Another horse amulet was acquired for me in Sicily, which similarly consists of a piece of scarlet cloth cut to the shape of a heart and decorated with tinsel.

In Italy flint arrowheads are held to have fallen from Heaven, and therefore afford protection against thunder and hailstorms. The heart-shaped amulet on red cloth served this purpose. In Italy, the possession of a heart-shaped amulet by one homestead extends its protective power to seven neighbouring homesteads also (Bellucci : *Amul. Ital.*, p. 7). One is reminded of the Sacred Heart of the Virgin, which is an accepted religious symbol since the sixteenth century, and which is pierced by seven swords or sorrows. By this the queen of heaven is brought into relation with suffering humankind. The offer of a waxen image of a heart in church makes the heart that is broken with grief whole again. The underlying idea is one of sympathy. In Egypt I have been repeatedly told that an amulet hung on the cow protected the woman. Possibly the heart worn by the horse is credited with a similar reflex action, and is worn by the horse in order to protect its owner.

These few remarks suffice to show that the amulets worn by our horses are not without a deeper significance, and that they have a claim on the attention of those who are interested in the history of the horse. The artistic merits of brasses are not small; the devices are clear and well adapted for suspension. Many of the decorative radiations and decorative hearts are distinctly beautiful, while the hexagonal devices (72-3) — some with double axe-shaped perforations (71, 83) — are boldly conceived and form handsome devices in themselves. The art of horse decoration, like so much else, is on the wane. What is the advantage, I have been asked, of loading a draught-horse with as many as eighteen brasses—a weight of over six lbs.? Is it kindness to the horse? Many carters and more farmers, however, still look upon their brasses with a lingering affection, and continue using them for the sake of appearance, though their deeper significance is to them unknown.

LINA ECKENSTEIN.

The Evolution of the Ancient Lamp.

THE question of lighting a room has been a problem from the earliest times, and the evolution from oil lamps to electricity still leaves the problem unsettled.

When the Ancients took their walks abroad upon moonless nights they were accompanied by slaves bearing lights ; so were our ancestors if we substitute men servants with lanterns for slaves and torches, and, in spite of Macaulay's poetic description of London fifty years ago as "blazing with splendour," we



Fig. 1.—Carthage.
Earliest form.



Fig. 2.—Carthage.
Before First Punic War.
Terra-Cotta Lamps.



Fig. 3.—Carthage.
Period : Punic Wars.

even now have comparatively little light on dark evenings beyond the centre of the city.

In our houses we have for a long time superseded the newly invented oil lamp, which Louis XV. described as yielding "such light that it will never be possible to discover a better," and gas succeeded by electricity, enable us to do the finest embroidery and read the smallest print when neither sun nor moon give us their aid. But for many centuries more or less darkness prevailed in houses, and the efforts to improve upon the primitive oil lamp have been numerous throughout the ages.



Fig. 4.—Greek.
Period: Last centuries B.C.



Fig. 5.—African imitation.



Fig. 6.—Carthage.
B.C. 64.



Fig. 7.—Carthage.
First century B.C.



Fig. 8.—Carthage.
Transition.



Fig. 9.—Roman.
First century A.D.



Fig. 10.



Fig. 11.
Roman, made in Carthage. Second and third centuries.
Terra-Cotta Lamps.



Fig. 12.

To give a complete history of the domestic lamp from the earliest times would fill many volumes ; but it may be interesting to follow the development of the form of the primitive domestic lamp and its scheme of decoration—a study which it is easy to pursue in the museum of S. Louis de Carthage and in the Alaoui collection in the Bardo, near Tunis, where specimens are displayed ranging from the earliest Phœnician types to those of the Greek and Roman periods.

The most ancient examples (fig. 1) found in the earliest Carthaginian tombs are round pieces of reddish or yellow clay pinched up in three places to form narrow mouths for the wicks. Somewhat later, but of the period previous to the Punic Wars, the two pinched-up sides were joined (fig. 2). Those contemporary with the Punic Wars (fig. 3) are only intended for one wick. All these lamps stand upon a saucer, and are formed of the roughest, lightest clay.

The Greek specimen (fig. 4) is of very fine red clay glazed with black ; the African imitation (fig. 5) is also of red or yellow clay, but unglazed. They both belong to the last centuries B.C., and were found in the Carthaginian cemeteries.

In fig. 6 we see the type commonly found in the tomb chambers of officials of the first century B.C., this particular specimen having been discovered by the side of a coin of the *gens Postumia* bearing the date 64 B.C.

Fig. 7 is an example of the lamps found in tombs of the first century B.C. They are of very fine black or grey clay, and show (with fig. 8) the transition towards the Roman of the first century A.D. (fig. 9), which are of very fine and plastic clay of red and brown hues, sometimes bearing veins of metal.

Figs. 10, 11, and 12 are Roman of the second and third centuries, in the native white clay of Carthage, the latter being designed in the form of the shell of the sea urchin.

It is well known that the early Christians were in the habit of ornamenting their plates, dishes, bowls, and other articles of domestic use with designs taken from the Scriptures and the lives of the saints, as well as with the sacred monogram and other symbols of the Faith. Their lamps were no exception to this rule. Thus in the illustration fig. 13 we see our Blessed Lord stamping upon the serpent, which He is destroying with a spear in the form of a cross. Fig. 14 represents the Three Children in front of a bust of Nebuchadnezzar upon a column, towards which another



Fig. 13.
Early Christian.



Fig. 14.
Early Christian.
Terra-cotta Lamps.



Fig. 15.
Early Christian.



Fig. 18.
Early Christian.



Fig. 17.
Early Christian.
Terra-cotta Lamp.



Fig. 16.
Early Christian.

personage is pointing, evidently exhorting them to worship the king's effigy. The subject of fig. 15 is the bringing of a large bunch of grapes from the Promised Land, and below is an animal running or jumping up to the fruit.

This design, no doubt, is intended to have a double meaning—the grapes typifying the Holy Eucharist and, according to S. Augustin, Christ suspended from the Cross.

Many are the subjects upon Christian lamps: the Lamb sacrificed for the salvation of the world, the symbols of the fish, the sacred monogram, Daniel in the lions' den, the dove, the Alexandrian saint—Menas, the Cross with Alpha and Omega on each side; but the Crucifixion, as in all art of the first centuries of Christianity, is absent. Did the first converts feel that the event was too near to them, too vivid in their memories to be represented? We wot not; but the fact remains that in the earliest mosaics the empty cross with drapery hanging from it is the nearest approach to a representation of the central doctrine of Christianity. The death of Christ gave way to the joyful cry, "He is risen," and so the empty cross alone was depicted in the churches.

Of the sacred monogram there are many forms. The first (fig. 16) of the three here represented is a fine specimen in red clay of the earliest type. The border has six dolphins alternated with six other motives. Fig. 17 is in brown clay, with the Constantine form of monogram; the discs round the border are divided by crosses.

Fig. 18 has the most common form of monogram, studded with pearls. The cross rests upon a disc, and from the arms hang the Alpha and Omega.

A few of the illustrations are taken from the catalogue of the Musée Alaoui, in the Palace of the Bardo, by the kind permission of the Curator, M. P. Gauckler; the rest are from the Musée Lavigerie of S. Louis de Carthage, and it is due to the help of the *brochures* of Père Delattre that I have been able to reproduce them and to jot down these notes.

SOPHIA BEALE.

Notes on Archæology and Kindred Subjects.

LATE-CELTIC SWORD FOUND AT THORPE, NEAR BRIDLINGTON, YORKSHIRE.

(Coloured Frontispiece.)

THE Late-Celtic sword here shown was found on June 26th, 1891, in the kitchen garden at Thorpe, near Bridlington, in the course of digging a hole at the north end of the garden for a cistern to supply the vineries. On the other side of the north wall of the garden close to which the sword was found runs an old Roman road. Some bones were found with the sword ; but although the surrounding ground was thoroughly explored, nothing further was brought to light.



Fig. 1.—Late-Celtic Sword found at Thorpe.

The blade of the sword is of iron, 1 ft. 10 $\frac{5}{8}$ ins. long by 1 $\frac{5}{8}$ ins. wide. It is, unfortunately, broken across at about the middle of its length. The hilt has a bone grip 3 $\frac{1}{4}$ ins. long, and the lower part is of bronze with circular settings of red and yellow enamel. The total length of the hilt is 4 $\frac{1}{4}$ ins.

This unique example of Late-Celtic workmanship is now in the York Museum. We are indebted to Dr. G. A. Auden, of York, for the particulars given above, and for the photographs from which the illustrations were made.

THE ancient British urn shown on the accompanying illustration was discovered in a barrow on the top of a small hill to the south of Thorpe Hall. The barrow was opened on the 17th and 18th of August, 1892, in the presence of Mr. Thomas Boynton, of Bridlington, Dr. Stephenson,



Fig. 2.—Cinerary Urn of the Bronze Age found in Barrow near Thorpe Hall.

of Hull, and Mr. and Mrs. Bosville, of Thorpe Hall. A food-vessel type of urn and objects of bone and flint were also derived from the barrow. The whole of these relics are now in the York Museum.

A MISSING FRAGMENT OF THE PRE-NORMAN ALTAR TOMB AT ST. ANDREW'S, N.B.

WHILST on a visit to York towards the end of last year, I renewed my acquaintance with the collection of pre-Norman sculptured stones in the museum of the York Philosophical Society, and Dr. G. A. Auden asked me to write a few notes for him on the different specimens. One fragment of sculpture attracted my attention especially on account of the resemblance of the ornament upon it to that on an altar-tomb or sarcophagus in the St. Andrew's Museum, and I expressed my opinion

to Dr. Auden that the fragment in the York Museum had at some time been removed from St. Andrew's. The fragment at York is thus described in the Rev. C. Wellbeloved's *Handbook to the Antiquities in the Grounds and Museum of the Yorkshire Philosophical Society* (seventh edition, 1881), p. 67, No. 3: "A fragment exhibiting a kind of fretted work, and an animal supposed to represent a dragon." No locality is given, which in itself is suspicious. This fragment is shown on fig. 1.

On February 16th, 1906, I received the following post-card from Dr. Auden:—

"I have made an interesting discovery with regard to the fragment No. 3 of pre-Norman work in our Museum which you recognised as being from St. Andrew's. In looking through Dibdin's *Northern Tours*, vol. i., p. 212, I found that Miss Atkinson, the daughter of James Atkinson, of York, Vice-President of the Yorkshire Philosophical Society, is said to have drawn a fragment of a *Saxon tomb from St. Andrew's*. I therefore referred to vol. ii., p. 903, and found her drawing there engraved—the identical stone we have in the Museum. Dibdin there refers to Canon Raine, of Durham. I suppose that either Raine or Dibdin secured it, and got Miss Atkinson to make her drawing of it. I thought this confirmation of your discovery would interest you."

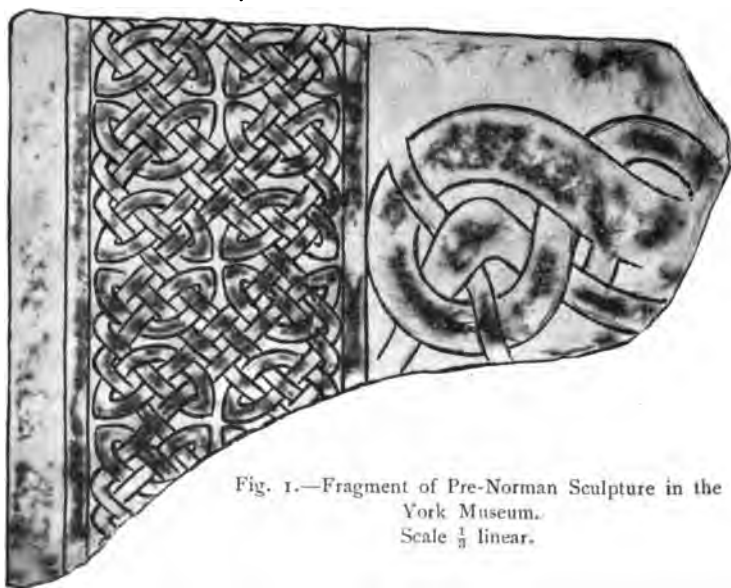


Fig. 1.—Fragment of Pre-Norman Sculpture in the York Museum.
Scale $\frac{1}{8}$ linear.

The altar-tomb at St. Andrew's is constructed of four vertical slabs at the corners, with grooves into which slide the panels forming the sides. Some portions are missing altogether, whilst others which cannot be fitted on to the rest are kept apart amongst a collection of broken cross shafts. One of these fragments is shown on fig. 2, and it will be seen that the pattern of the interlaced work is identical with that on the

fragment in the York Museum. The peculiarity that first struck me in the interlaced work was the small scale on which it is executed, *i.e.*, the bands, instead of being an inch or more wide, are only $\frac{1}{4}$ in. wide. Except on the upright cross-slab at St. Madoes', Perthshire, I am unacquainted with any other instance of such minute interlaced work on a pre-Norman monument. The fragment at St. Andrew's is illustrated in Dr. J. Stuart's *Sculptured Stones of Scotland*, vol. i., pl. 64, No. 4, and is described in Allen and Anderson's *Early Christian Monuments of Scotland*, p. 351, No. 1 E.

The following passages from T. F. Dibdin's *Bibliographical Antiquarian and Picturesque Tour in the Northern Counties of England and*

Scotland (1838) explain exactly how this fragment of the St. Andrew's altar-tomb found its way to York.

The Atkinson family are first mentioned on the occasion of Dibdin's visit to York on his outward journey. In vol. i., p. 214, we read:—

"The talents of his (Mr. Atkinson's) daughter have enriched my pages with one of its brightest ornaments."

and in footnote:—

"See the fragment of the supposed Saxon tombstone in my account of St. Andrew's, *post*."



Fig. 2.—Fragment of Pre-Norman Sculpture in the St. Andrew's Museum. Scale $\frac{1}{3}$ linear.

Then in vol. iii., p. 903, he says:—

"Within the area of the Cathedral walls there are, at some little distance from the tower and chapel of St. Rule, several fragments of tombstones, with allegorical sculptures cut upon a sandstone; and amongst these sculptures the monkey and snake form frequent subjects. I present the reader with a fac-simile of an entire fragment, executed by the practised pencil of a lady, being a most faithful transcript of the original, from which it was directly drawn. The accompanying plate may be said to represent the stone itself."

On his return journey from Scotland Dibdin again stopped at York, for in vol. iii., p. 1079, we learn that:—

"At York there had been a concentration of letters and parcels awaiting me—even from the distance of St. Andrew's. Among the latter was the fragment of a stone, or monument, found near the precincts of the Cathedral, of which a most accurate copy and admirable drawing was made by a lady, whom

I here choose to call Belinda. As it is possible that the lady may not know the Latin tongue, I will only add *nihil quod tetigit non ornavit*; but the pencil is only a reflex light of her varied merits."

Mr. James Atkinson, the father of the lady who drew the fragment from St. Andrew's for Dibdin, was surgeon to H.R.H. the Duke of York, senior surgeon to the York County Hospital and the York Dispensary, and late Vice-President of the Yorkshire Philosophical Society.

The slight clue furnished by the ornamental designs on the sculptured fragment in the York Museum has enabled me, with Dr. G. A. Auden's valuable assistance, to fully establish its identity, and reconstruct the crime of those who are responsible for having removed it from its original site. It would, perhaps, be too much to expect the Yorkshire Philosophical Society to return a specimen they have had so long to the St. Andrew's Museum. It would be a graceful act to do so, nevertheless.

J. ROMILLY ALLEN.

NOTES ON CERTAIN SAIL SEAM-RUBBERS, AND AN INK BOTTLE OF BLOCK TIN FOUND IN DUNDEE.

To be able to put on record the exact use of a specialised implement, for long undetermined, is occasionally due to the special knowledge of visitors to the museum. For some years the carved wooden implement (fig. 5) remained undescribed and unique amidst a large number of tools and implements of known type and use, until, one day, Mr. James Falconer, a collector of antiquities in Dundee, seeing it, explained its purpose, promising, at the same time, to place others for inspection in my hands. This Mr. Falconer accordingly did, and, with his permission, drawings were made of the four seam-rubbers from his collection (figs. 1-4), and a drawing of the prettily carved one, fig. 5, which

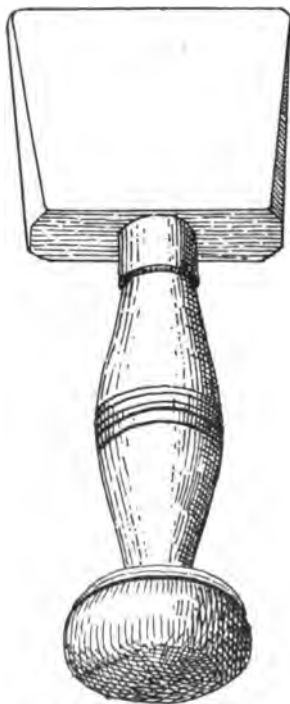


Fig. 1.

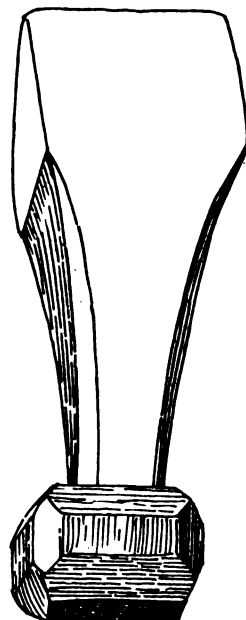


Fig. 2.

Sail Seam-Rubbers.

is the specimen presented to the National Museum, Edinburgh, in 1887, by Mr. James Chisholm.

These seam-rubbers are made of various substances, chiefly of cetacean bone and of wood, but occasionally of metal, and are used by the Dundee fishermen at the present day.

The first illustration shows a rubber of cetacean bone; it is $5\frac{1}{8}$ ins. in length, $2\frac{5}{16}$ ins. in width at the rubbing edge, and it has a narrow barrel-shaped shaft and a rounded pommel. The edge betrays scarcely any evidence of having been used. Fig. 2 is probably of mahogany,

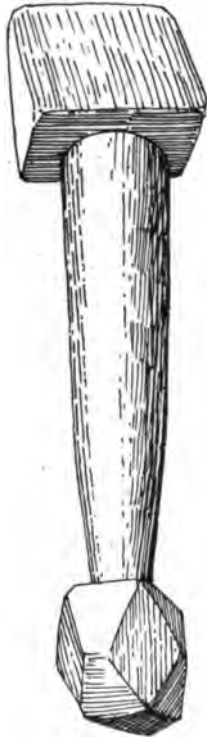


Fig. 3.



Fig. 4.

Sail Seam-Rubbers.



Fig. 5.

stained, however, to an almost dead black, and polished by much use. It measures 5 ins. in length, by $1\frac{1}{8}$ ins. in breadth, and has a horizontal oblong knobbed handle of seventeen facets. The third specimen is of a wood resembling ash; it has an edge rounded with frequent use, and a fusiform shaft. Its oblong knob-handle is nine-sided; its dimensions are $5\frac{1}{8}$ ins. by $1\frac{3}{16}$ ins.

The last rubber in Mr. Falconer's collection (fig. 4), of very dark mahogany, is $6\frac{3}{8}$ ins. in length, and $1\frac{1}{4}$ ins. in width at the rubbing edge, which is very much worn down and highly polished. The shaft is

spirally carved, and the knob melon-ribbed like the vitreous paste beads so constantly found on Romano-British sites. On the left-hand edge of the rubber, near its thickest part, is a W incised, and on the corresponding opposite space there is a rudely incised M.

The museum specimen, fig. 5, which is, I think, of oak, measures $5\frac{1}{2}$ ins. by $1\frac{1}{8}$ ins. at the edge. Its whole surface is neatly carved out into lozenges, triangles, and cross-patterns; the handle shaft is vertically fluted, and the thirteen-sided knob, besides being neatly carved into sunk panels, is highly polished by use.

The ink-bottle of block tin is a somewhat curious object. Its dimensions are: length of base $2\frac{3}{8}$ ins., length of top $1\frac{1}{8}$ ins., width of base $1\frac{1}{4}$ ins., at top 1 in., and its height is $1\frac{1}{8}$ ins. The decoration, lettering, and devices on its three sides are produced by sharply-incised

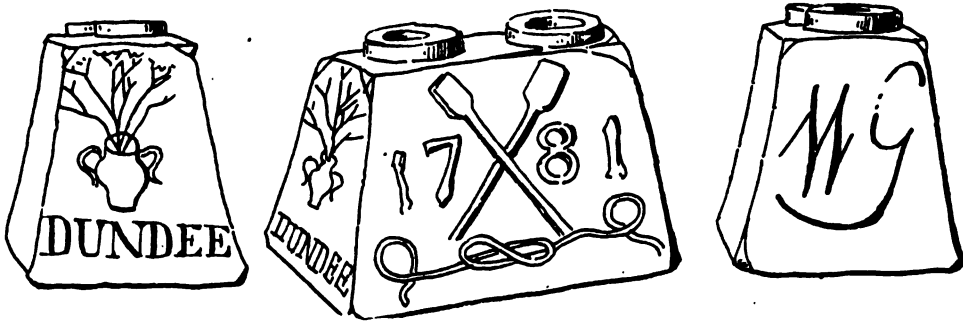


Fig. 6.—Ink-bottle of block tin.

lines. The initials, W. G., are presumably those of its owner. These initials, however, are not those of any of the baillies or other municipal authorities whose names and dates are recorded in any of the published burghal lists. Whoever he was, the owner has attempted to incise a portion of the heraldic bearings of the Burgh on one end of the ink-bottle. The proper description¹ of the Arms of the City of Dundee is as follows: "The Royal Burgh of Dundie gives for Ensignes Armoriall *azur* a pott of growing lillies *argent*; the escutcheon being supported by two dragons, their taills rowid together underneath *vert*, with this word in one escroll above a lillie growing out of the top of the shield as the former DEI DONUM."

This was registered about the year 1672.

F. R. COLES.

¹ Communicated from the Court of the Lord Lyon.

SCULPTURED FONT AT GÜMLÖSE, SOUTH SWEDEN.

THE font in Gümlöse Church, Skane, South Sweden, is here shown by two views, one reproduced from a photograph kindly supplied by Prof. E. H. G. Wrangel, of the University of Lund, and the other copied from an engraving which appeared in the *Aarbøger for Oldkyndighed og Historie* (Kjöbenhavn, 1866), vol. i., p. 184, as an illustration of a paper on the church by J. Kornerup.

The font is of very high interest, both on account of the beauty



Fig. 1.—Sculptured Font at Gümlöse, Sweden.

of its sculptured decoration and the wealth of the inscriptions by which the various figure subjects are explained. The carving is so highly finished that it suggests the work of an artificer in ivory rather than of a stone-mason.

The shape of the font resembles that of a cup or chalice. The bowl is approximately cylindrical, and has a bold roll-moulding in the middle corresponding to the knop of a chalice. The under-side of the bowl is decorated with a series of

hollow flutings which re-appear again below the roll-moulding.

The base is ornamented with four lions facing outwards and with their fore paws grasping the band-moulding at the bottom. Each lion holds a dragon or serpent between its teeth. The Lion of the Tribe of Judah is a well-known symbol of Christ, and the serpent or dragon a symbol of the Devil; so that the sculpture on the base of the font probably typifies the triumph of good over evil.

The figure subjects on the bowl of the font are arranged beneath an arcade of semi-circular arches supported on Norman columns. Every

other column is omitted so as to allow of more freedom in the treatment of the figures than would otherwise have been possible. There are inscriptions round every arch of the arcading ; the spandrels between the arches are also inscribed ; and in one case the background of the figures under the arches is filled with lettering.

The figure subjects, as far as they can be seen in the two views of the font, are as follows :—

(1) *The Adoration of the Magi*.—This occupies two panels, the Blessed Virgin and Child and the first King being in the one on the right, and the second and third Kings being in the one on the left. The Virgin is enthroned with the Infant Christ sitting on her lap and giving the Benediction. Above the head of the Virgin is a rosette, intended to represent the Star of Bethlehem. The background is inscribed with the Latin couplet in rhythm :—

✚ MISTICA : DONA : FERVNT :
XPM : QI : MVNERE : QVERVNT

The rest of the inscriptions are not shown with sufficient clearness in the engraving to enable them to be read.

(2) *The Annunciation*.—The Blessed Virgin and the Archangel Gabriel in one panel, the names being given in the inscriptions above.

(3) *The Baptism of Christ*.—Four figures in one panel, Christ up to His waist in the River Jordan, St. John the Baptist, and two attendant angels holding the Saviour's garments. The names of St. John and of Christ are inscribed in the spandrels between the arches. Round the arches is the Latin couplet in rhythm :—

PECTVS : HOMO : MVNDA
XPC : SE : LAVIT : IN : VNDA

In choosing subjects for the decoration of a font it would have been thought that the mediæval artist would have shown a distinct preference for those which in some way symbolised the rite of baptism. This, however, does not seem to have been the case, and even where the Baptism of Christ was introduced, it was on account of its being one of the regular series of scenes illustrating the Life of Christ rather than because it had anything to do with the rite of baptism. The most common scriptural subjects used for the decoration of fonts both in England and in Scandinavia are those taken either from the story of Adam and Eve or from the Life of Christ, more especially those connected with His Birth and the scenes immediately preceding and following it. The Adoration of the Magi was a specially favourite subject. Besides the Gumlöse font, there are other instances of the occurrence of this subject on fonts at Akirkeby, Bornholm ; at Eke, Gotland ; and at Tingstad.¹

¹ *Antiquarisk Tidskrift för Sverige* (Stockholm, 1869), vol. 1, p. 93.

The Adoration of the Magi occurs on Norman fonts in England at Sculthorpe,¹ Norfolk ; at Cowlam,² and at Ingleton, both in Yorkshire.

The Baptism of Christ occurs on Norman fonts in England³ at Bridekirk, Cumberland ; at Lenton, Notts. ; at Brighton, Sussex ; at Kirkburn, Yorkshire ; at West Haddon, Northamptonshire ; and at Castle Froome, Herefordshire.



Fig. 2.—Sculptured Font at Gumlöse, Sweden.

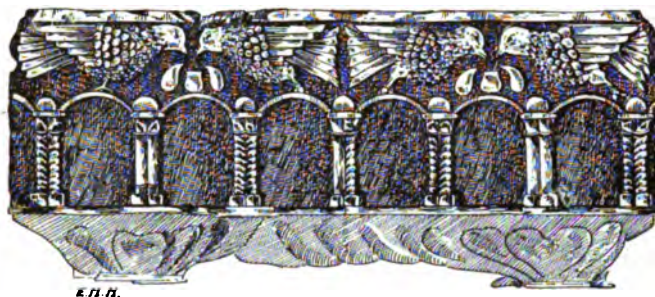
¹ *Reliquary* for 1903, p. 51.

² J. R. Allen's *Early Christian Symbolism*, p. 197.

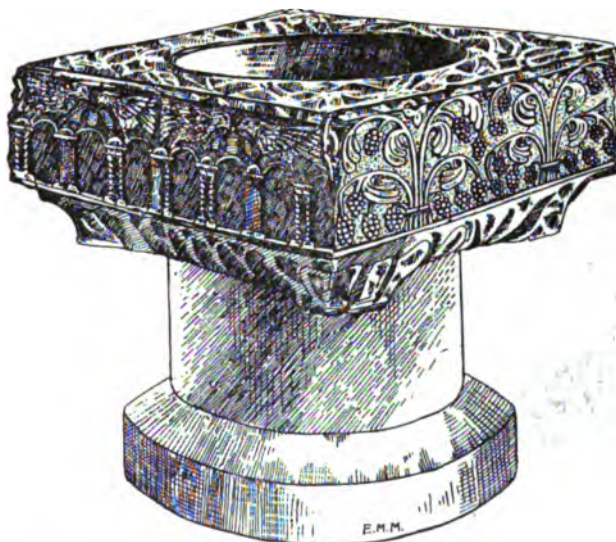
³ *Ibid.*, p. 286.

FONT AT S. MARY BOURNE, HANTS.

THE County of Hampshire is fortunate in possessing four baptismal fonts of remarkable interest. Their similarity of design makes it probable that they are all of the same era—if not actually the work of the same sculptor. They are found at Winchester Cathedral, S. Michael's Church, Southampton, East Meon, and S. Mary Bourne. This last



South side.

South and East sides.
Font at S. Mary Bourne.

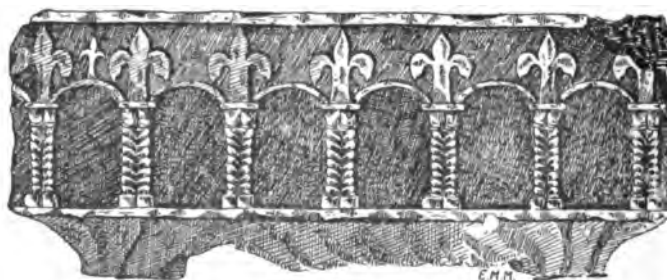
example is, like the other three, among the finest Norman fonts which we possess, and although a much higher antiquity has been assigned to them, there is no reason to suppose them to be of an earlier date than the middle of the twelfth century. The material of which they are made has never been definitely settled, some authorities defining it as Purbeck marble, others as basalt, and yet others as nothing more than slate—as is the opinion of Professor Rupert Jones, F.R.S.



North side.



Ornament surrounding Basin.



West side.

Font at S. Mary Bourne.

The basin of the S. Mary Bourne font is in the form of a massive square, which stands at the present time on a modern round sandstone support ; the four original corner pillars on which it rested, after the manner of the Winchester font, have vanished. The designs on the upper surface of the basin represent at the north-east and south-west corners doves drinking, while the north-west angle bears what appears to be a sheaf of corn ; the south-east angle contains a piece of rude sculpture, but what it represents is difficult to determine.

The east and north sides of the basin are decorated with vine branches bearing leaves and clusters of fruit ; the south side shows an Anglo-Norman arcade above which are doves and bottles, and the west side a somewhat similar arcade, with each capital terminating in a fleur-de-lys. With regard to the symbolic nature of these decorations, Mr. James Parker states that although the font has been ascribed to Bishop Walkelyn in the eleventh century, yet he believes there are no grounds for such a statement, as much of the work which has been attributed to the reign of Henry I. is really of the time of Henry II. "Undoubtedly part of the carving represents grapes, but from the character of the leaves the treatment is conventional. The vine is doubtless symbolical, but it is doubtful whether the worker thought of the symbolism as a rule ; it became a conventional ornament, and was used as such whenever suitable. The drinking doves form a pretty design and nothing more, and are not intended to symbolise any special doctrine, but they are admirably adapted to fill the spaces. The dove may be taken as symbolical, at the same time it might have been suitable to the designer to fill up the structure he had to decorate. The drinking dove is not specially Christian, but it is a common Italian feature, and is observable in the mosaic decorations of houses as well as in church tessellations."

Mr. Parker's opinion as to the drinking doves not being intended to bear any specific meaning will hardly satisfy students of early Christian ornament. Mr. Romilly Allen, F.S.A., in his *Early Christian Symbolism*, mentions that a pair of doves drinking from a vase or chalice was a well recognised Christian symbol, and one which occurs in England on a twelfth century sepulchral slab at Bishopstone, Sussex, and frequently in Byzantine art of the fifth and sixth centuries. Mr. Allen has been kind enough to communicate to me the following note on the symbolism as depicted by the dove. "The dove is in the first instance the symbol of the Holy Spirit and secondly of the soul. A pair of doves pecking from a chalice symbolises the soul deriving spiritual sustenance from the Blood of Christ."

ETHEL MABEY.

THE FONT OF HOLY CROSS, GREENFORD MAGNA,
MIDDLESEX.

THE modern and somewhat vulgar custom of presenting to churches memorial fonts ornamented with inscriptions, ostensibly to the Glory of God, but obviously for the glorification of Jones, is not altogether without precedent in mediæval and renaissance times ; and examples are found

in the adjoining parishes of Greenford Magna and Northolt, in Middlesex. In the church of S. Mary, Northolt, is a much-damaged bowl of a fine fifteenth century font, bearing on one side a defaced shield, which, when perfect, may have displayed the arms of the donor ; and at Holy Cross, Greenford

Magna, is the curious and not ungraceful font with its cover, of which we give an illustration, inscribed with the name of the donor and the date of her death.

Who Dame Frances Coston exactly was is not evident ; but not improbably she was the mother of the Simon Coston whose name appears on a mural monument in the same church. This monument is to the memory of Bridget, the wife of Simon

Coston, who died in 1637, aged 34 years. The arrangement of the monument is peculiar, if not unique ; Bridget is represented kneeling with her children in a row in the accustomed manner, but Simon, not being then dead, is shown as looking down from a window under the canopy at his family's proceedings. The monument gives the Coston arms and those of Bridget, whose family name was Carr, thus :—Arg., a saltier vert, on a chief gu., a lion passant of the first, for Coston ; impaling, gu., on a chevron arg., 3 estoils, sa., a canton erm., for Carr. Simon appears to have survived his wife for many years, as in the neighbouring church of Greenford Parva, or Perivale, is a font cover inscribed with his name and the date 1665.



Font of Holy Cross, Greenford
Magna.

The font, the subject of our illustration, was probably set up some time before the date of the death of the donor, thus recorded on the pedestal. The Manor of Greenford, which, until the Dissolution, had belonged to the Abbot of Westminster, was given later to the See of London ; and

during the period when Laud held the bishopric, from 1628 to 1633, there was considerable activity shown in repairing and refurnishing the churches of the diocese ; and, as probably the ancient font of the church had disappeared in the troublous times of the Tudors, to this was due the gift of Dame Frances Coston.

J. TAVENOR-PERRY.

Notices of New Publications.

"ORIGIN OF THE ANGLO-SAXON RACE," by T. W. SHORE. (Elliot Stock.) This elaborate study of the settlement of England, and of the tribal origin of the Old English people, is a painstaking and valuable contribution to the early history of this country by that well-known Hampshire antiquary, the late Mr. Shore. It has been edited by his two sons. It is quite impossible in a brief notice to do justice to a book of upwards of 400 pages, which is obviously the result of long and careful study, or to offer any criticisms of value ; suffice it here to say that Mr. Shore has evidently made a sound contribution to a difficult and complicated study. The chapter on " Customs of Inheritance " strikes us as being of genuine worth.

The book possesses, too, various incidental values. For instance, it satisfactorily fills up several gaps left by well-known works on place-names, such as Isaac Taylor's *Words and Places*, which contain no explanation of several fairly common names, such as Hope, either by itself or in a composite form. Mr. Shore now makes it clear that place-names of this description point to Scandinavian settlements. These *hopes*, signifying shelters, abound on the coasts of Scotland, and they are also to be found in groups in inland districts, where they imply shelters between hills, particularly on the Welsh borderland of Shropshire and Gloucestershire. Those acquainted with the beautiful scenery of the Peak of Derbyshire will remember Hope surrounded by lofty hills, and also several other like names such as Ashop and Rushop.

"HADDON: THE MANOR, THE HALL, ITS LORDS AND TRADITIONS," by G. LE BLANC SMITH. (Elliot Stock.) The famed Hall of Haddon, of which Derbyshire is so justly proud, is admirably illustrated by fifty photographic plates in this last contribution to the great pile of guides and hand-books on this beautiful historic home of the Vernons and Mannors. It does not claim to be a complete history, and there are various unsought manuscript records which might with advantage have been consulted ; but Mr. Le Blanc Smith has well and handsomely fulfilled the intention expressed in the preface, of producing a book " for those who

want to know the plain facts of history and something of the actual fabric." There is a new and good plan of the hall and gardens.

As these pages deal with the facts of history, we are not surprised to find that the author, in common with everyone else who has carefully studied the story, is compelled to state that the tale of Dorothy Vernon's elopement is a mere fanciful myth of modern date. There is one blunder in these pages, which the author, however, has copied from an early volume of the Derbyshire Archæological Society. A letter purporting to be written by the renowned Dorothy Vernon, who married Sir John Manners, is given on pages 37-8, together with a facsimile of the signature. Anyone used to old handwriting will at once see that the style of signature at once makes this letter an impossibility so far as the famed Dorothy is concerned ; the letter is in reality one penned by her grand-daughter.

"THE GENTLEMAN'S MAGAZINE LIBRARY: ENGLISH TOPOGRAPHY," Vols. xvi. and xvii., edited by G. LAWRENCE GOMME, F.S.A. (Elliot Stock). These two last volumes of the *Gentleman's Magazine Library*, which deal with London topography, are the final volumes of a remarkably useful series of well-edited extracts from the once famous magazine of Sylvanus Urban. This library, which is now complete in twenty-nine volumes, gives the cream of all that is contained in the two hundred and fifty volumes of the original magazine, extending over a period of one hundred and thirty-seven years.

The various issues have been referred to on various occasions in these pages during the last few years, and it is with feelings of gratitude to both editor and publisher that these last brief comments are penned. It is only possible to consult a complete set of this magazine, whose pages are strewn with facts and incidents of great value to the antiquary and the student of topography, in the best public libraries, or in a very limited number of private collections ; and even when that can be done the hunting out of a particular piece of information may often mean hours of labour. But now it is made possible to place all the best of the contents on the shelves of an ordinary library, and to find them admirably arranged and classified under different counties, and otherwise excellently indexed.

Volumes xv., xvi., and xvii. contain all the references worth preserving, from 1731 to 1818, relative to the City of London and to the whole of the area of the newly-formed County of London. The first two of these volumes contain the City of London and that part of the present County formerly in Middlesex. The third (and last of the whole great series) is composed of that portion of the present County formerly in Surrey and Kent, together with the index to the three volumes.

One of the most interesting, though in many ways depressing results of the compilation of this part of the topographical section of the whole series, is the way in which so vast a change has come over so large an area

of the district described; much that was either historically valuable or naturally beautiful has disappeared.

For instance, the changes on the Surrey side of the water in the direction of the Crystal Palace are amazing. Leaving Southwark and Bermondsey out of consideration, it is curious to read (1825) that "Camberwell village is pleasantly situate, and from its proximity to the Metropolis enjoys many advantages." The old parish church, stripped of much antiquity during alterations in 1825, was destroyed by fire in 1841.

Of Lewisham, it was written in 1788 that "this village is making a rapid increase of inhabitants, and consequently is improving fast in buildings and accommodation, and to agreeable distance from town to such as keep carriages may be assigned as one reason, among many others, why it is becoming a fashionable residence for gentlemen in a respectable line of public office, or who move in an extensive circle of mercantile connection. Its beautiful situation . . . and the pleasing stream which runs close to the door of the inhabitants in front, added to a fine chalybeate which offers health to the invalid citizen, gives it a distinguishing superiority over every other situation at a like distance from the Metropolis. The waters, which were once suffered to stagnate upon the greens connected with the old roads, gave it the appearance of dampness of situation, and rendered it disreputable, as subjecting the inhabitants to agues; but such have been the advantages resulting from drawing off the water by a running stream that an ague does not occur to the idea of the traveller, and is scarcely known in the neighbourhood."

In addition to the chalybeate of Lewisham Wells, discovered about 1640, there were also, within the old parish of Lewisham, Sydenham Wells, the name of which is preserved in the new enclosure of the County Council, called Sydenham Wells Park. St. Philip's Church is said to stand on the exact site of the once much used Sydenham chalybeate spring. On the other side of the Norwood Hill was the chalybeate of Dulwich, and, further on, that of Streatham Well, which was known as early as 1660. This last well was at one time a place of public resort; in the summer of 1701 there was a concert here every Monday and Thursday.

Those who are interested in the last-formed cathedral church of the Church of England will find much information in vol. xvii., extending over sixty pages, with reference to the fabric of the great church of St. Mary Overys, afterwards re-named St. Saviour's, Southwark. The first notice is under the year 1764; it begins by stating that "the church is now thoroughly repairing for the third time within the present century."

J. CHARLES COX.

"THE GREAT SIEGE OF BEDFORD CASTLE," by A. R. GODDARD (*Bedford Times Publishing Co.*, Bedford). It is strong but well deserved praise to say of this booklet of fifty pages and four plates that it is by far the

best shilling's-worth of a topographical character that we have ever seen after half a century's apprenticeship to literature. It cannot fail to charm the genuine antiquary as well as the mere lover of books of a particular district. Mr. Goddard has, in these pages, given a delightful chapter of local history, and has illustrated it by four facsimiles of quaint contemporary drawings from the MSS. of Matthew Paris.

"OWEN'S PEMBROKESHIRE," Part III. (The Bedford Press). This admirably printed volume of upwards of 360 pages forms part of the publications of the *Cymmrodorian Record Series*. It is the third part of the *Description of Pembrokeshire* and other manuscript works written by George Owen, of Henllys, Lord of Kemes, who died in 1617. The editing has been entrusted to the capable hands of Dr. Henry Owen, F.S.A., who contributes valuable and terse footnotes. This part contains "The Dialogue of the Government of Wales," which forms one of four tracts contained in Harl. MS. 141, and was written in 1594. To this is added a tractate on "Cruell Lawes against Welshmen made by Henrie the Fourth." Another section reproduces "A Treatise of Lordshipps Marchers in Wales," of which there are three copies, produced during the author's lifetime, in the British Museum. The last fifty pages are devoted to that part of a brief general description of Wales, including the shires of Monmouth, Glamorgan, Brecknock, Radnor, and Pembroke, which forms part of the Gough MSS. at the Bodleian. It was compiled by George Owen in 1602, and claims to give the number and names of the "Hundreds, Castells, Parish churches, and Fayres, togeather with the Names of all chieffe Lordshippes, Markett townes, Forastes, and greate wooddes, Deare Parkes, Portes, Havons, chieffe Mountaynes, and Hills, notable Rivers, Monasteries, Priories, Friers, and Noneries in all the Shieres of Wales."

The fourth part, which will conclude the work, will give the remainder of the "Description of Wales," "The Fragmentes of Wales," and "The Treatise of Marle."

"THE RISE AND FALL OF READING ABBEY," by J. B. HURRY, M.A., M.D. (Elliot Stock). This small, well printed, and well illustrated book is an amplified reprint of an address to the Reading Literary and Scientific Society in 1905. It is an abbreviation of a larger work by the same author on a like subject. This summary of the story of an important Benedictine Abbey, closely connected with England's royalty and general history, is fairly accurate and comprehensive. Here, again, certain paragraphs will bring a smile to the face of any competent antiquary or ecclesiologist. This is but one example of several faulty passages:—

"On the altar were chalices and patens made of pure gold, and other implements of ritual, carved or enamelled (such as can still be seen in the Mediæval Room of the British Museum), added to the splendour of the ceremonial."

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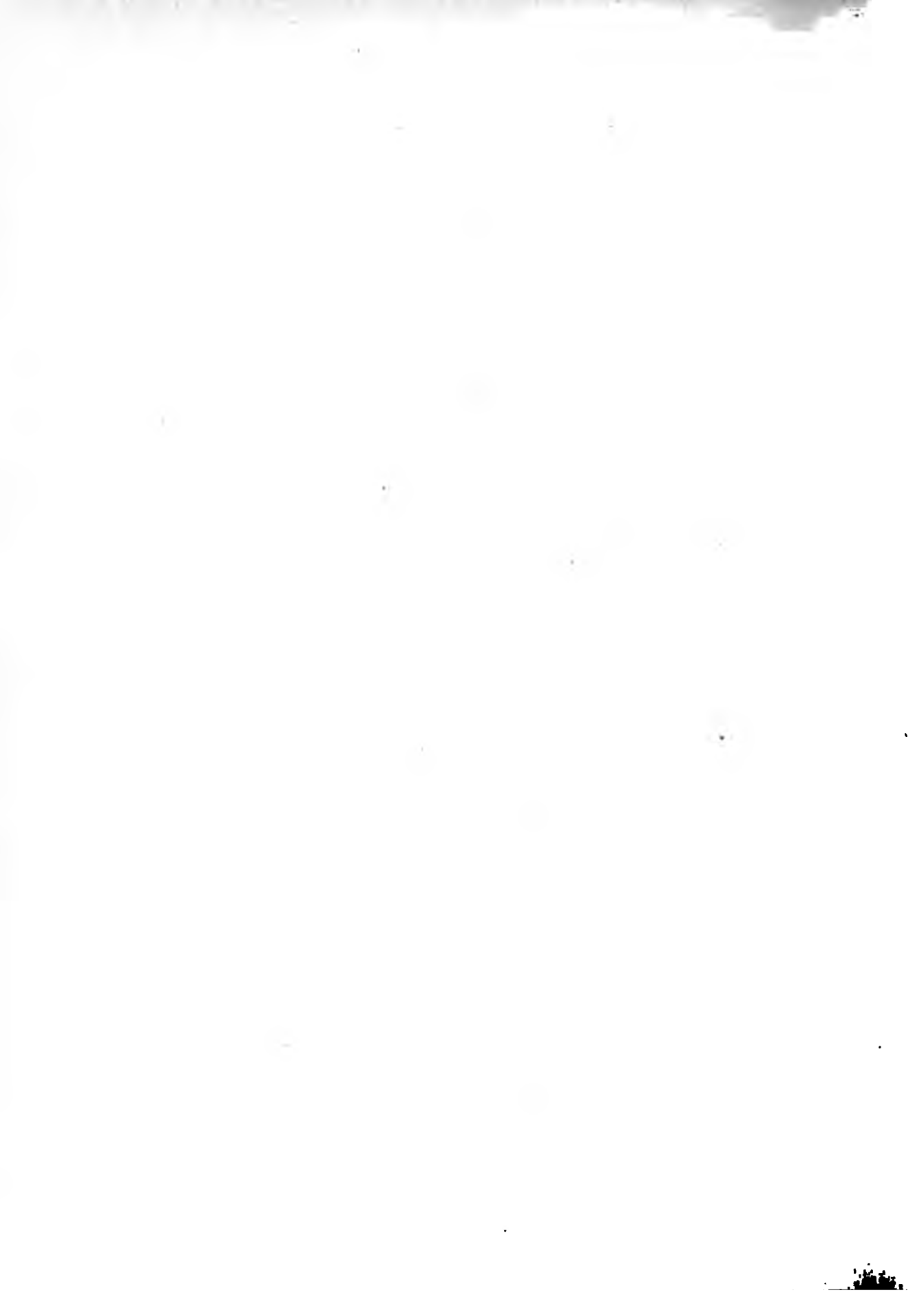
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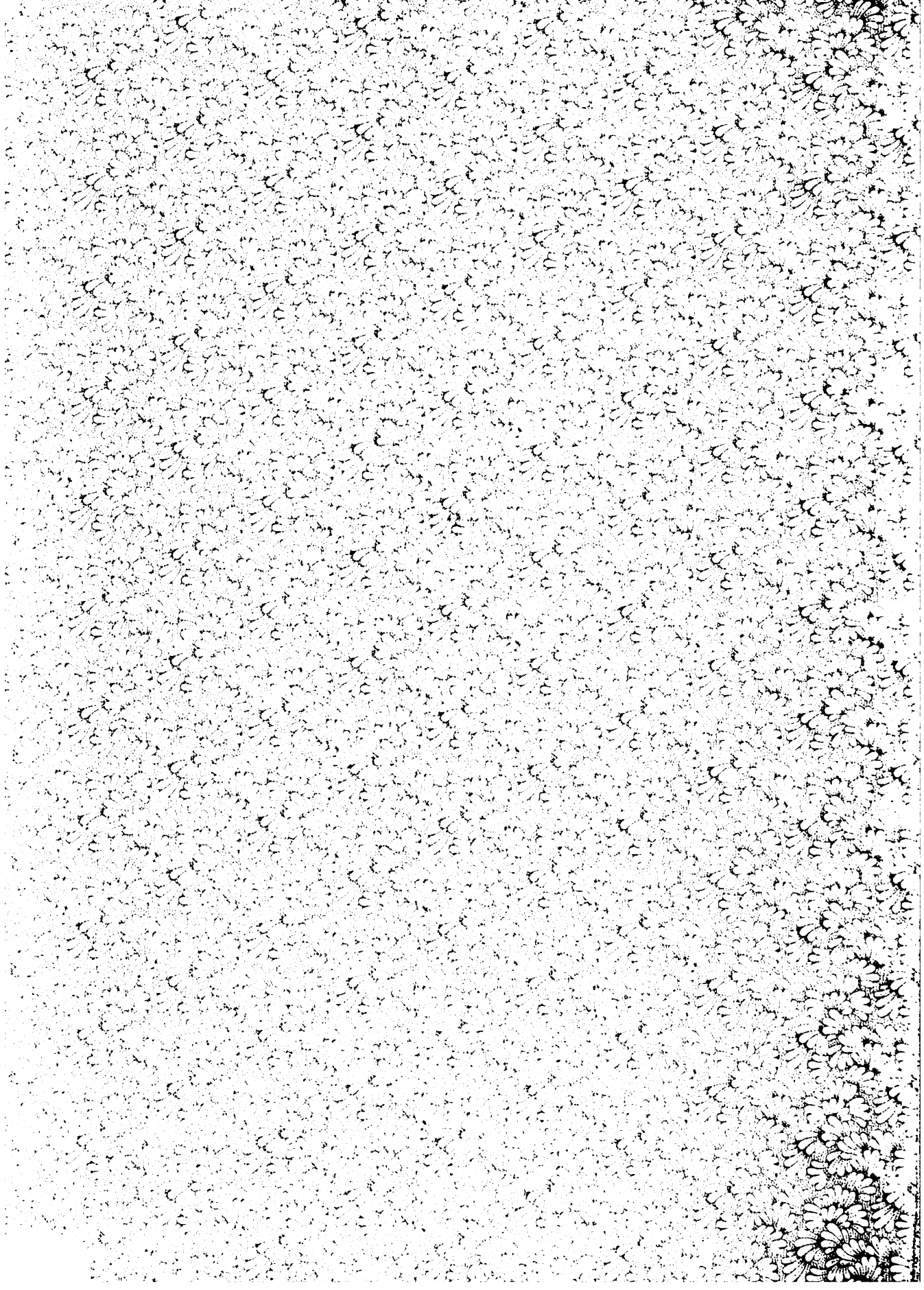
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